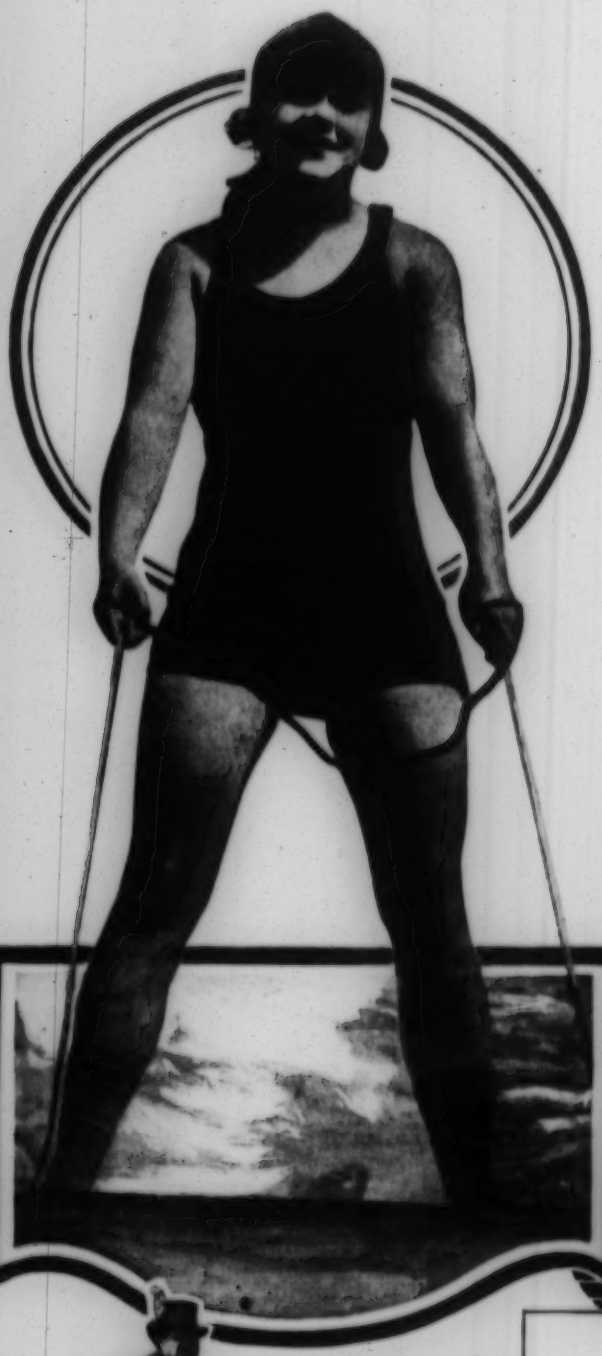
PRICE 10 CENTS JULY 27, 1918

DRAMATIC MIRROR

ETHEL CLAYTON
New Star in Paramount Pictures

FULL REPORT OF M. P. E. L. CONVENTION

Paramount-Mack Sennett Comedies



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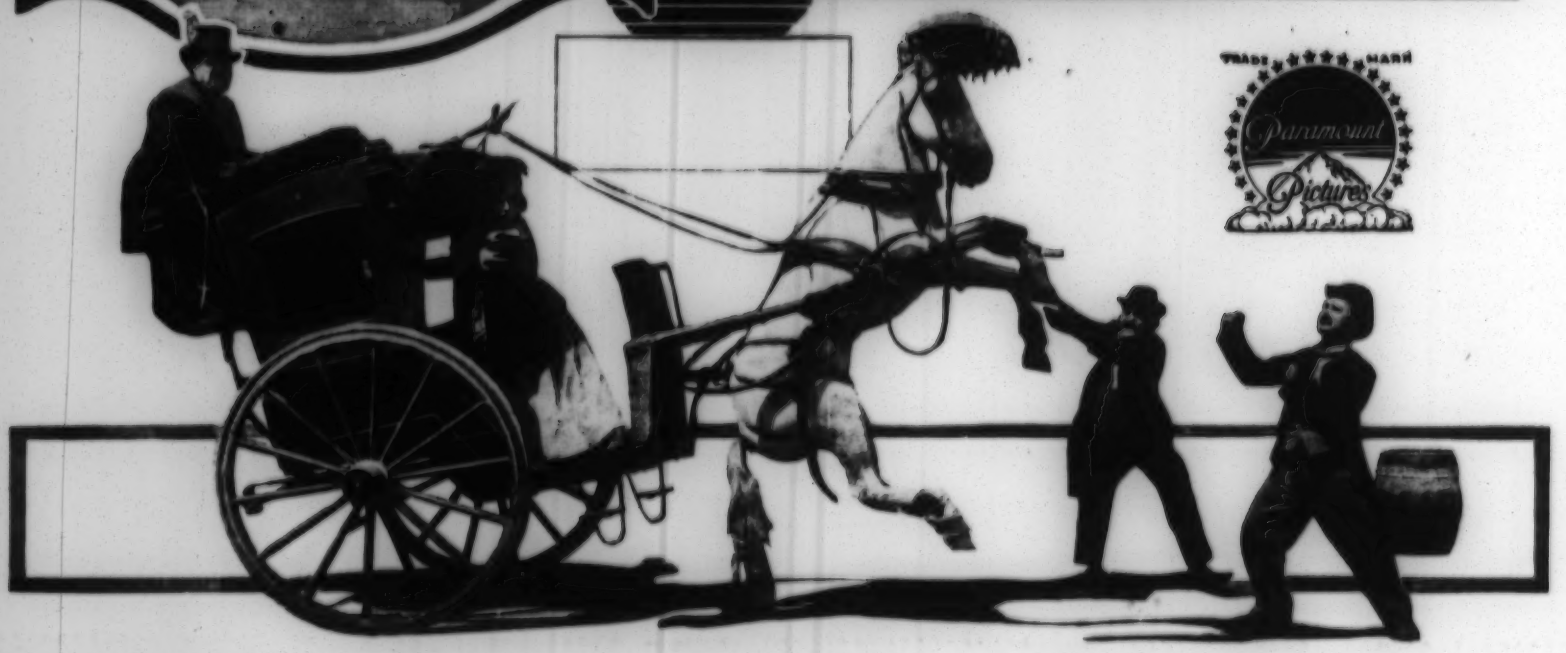

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DRAMATIC MIRROR

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Whole No. 2066

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$2.50 A Year

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Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2066

SATURDAY
JULY 27, 1918

AMUSEMENT MEN PLAN TO FIGHT NEW TAX

Proposals of Ways and Means Committee Would Put Burdens on a Business Which Is of Great Benefit to the Government and Add to Public's Tax Trials

MOTION picture manufacturers, theatrical managers and amusement circles in general are viewing with alarm an authoritative report from Washington that the Treasury department of the Ways and Means Committee has recommended radical changes in the taxation of so-called luxuries which if approved by that body will have a direct bearing upon the motion picture and theatrical industries.

The suggestions, if adopted, and there is every indication that they will be, will affect the amusement interests to a great degree, and the film manufacturers, managers and theater owners are preparing to marshal their forces to bring effective opposition to any increase of the levies upon admissions or to any plan to raise a tax upon the rentals of pictures received by the producer.

Representative Kitchin has recommended that the foot tax of ¼ and ½ cent a foot of film be abolished and a tax of 5 per cent of the film rentals and a double tax rate on admissions be substituted. As the theater tax is now 10 per cent on all admissions except those of 5 cents and under, such changes as Representative Kitchin recommends will advance the tax to 20 per cent. or exactly double.

• • •

PICTURE and theater men feel that any plan of taxation which involves them will be not only unfair and inequitable, but impracticable. They point with justifiable pride to their efforts in behalf of war charities, to their share in the Liberty Loan campaigns, indeed to their prompt and ready response to every call of the Government for assistance.

And they believe that any increase of the admission tax or any attempt to substitute a tax upon rentals for that upon raw film would work tremendous havoc in their business, necessitating the arrangement of a host of details, the employment of many extra clerks, to say nothing of risking the loss of patronage by people who are becoming forced more and more to practice economy. As a consequence, they point out, the very bill designed to bring in revenue would destroy its own purpose.

• • •

FOR the most part the picture and theatrical producers and managers regard the war taxes as inevitable, and while they are of the opinion that they have been hit rather hard in some instances, they nevertheless are quite satisfied with the present arrangement, which shows that as far as amusements are concerned there can be no justified complaints of hardship and discrimination.

When the present revenue bill was under consideration at Washington, the amusement men sent delegations to Washington to appear before the Senate Finance Committee and the Ways and Means Committee of the House and see to it their interests were not discriminated against or unjustly taxed. There was considerable fear at the time that the heavy taxation planned against amusement admissions would prove disastrous to the successful operation of motion picture and theatrical enterprises.

• • •

FINALLY, after long deliberation, it was proposed to levy a tax of 10 per cent upon all amusement admissions over 5 cents, except those devoted to certain charity enterprises, and the producers, managers and exhibitors set about to adapt themselves to the new conditions.

The task was not easy, for there remained a lingering suspicion in the minds of many patrons of plays and pictures that the new taxation policy, by which they were compelled in most instances to pay a 10 per cent addition to the regular price of their tickets, was proving of financial benefit to the managers and exhibitors, and the arrangement of details providing for the collection of the tax caused considerable trouble and expense.

• • •

THE picture and theater men now feel that any plan which calls for a change in the present situation will cause utter chaos and confusion, upsetting the arrangements which were only effected after serious delay and difficulties, besides affecting potential sources of revenue through increased taxation on admissions. Thousands of film and theater patrons would be prohibited from attending amusements, since in such essential matters as food and fuel they are being forced to practice the strictest economy, and they could not afford to pay increased taxes upon admissions.

Whatever may be the ultimate plans of the Ways and Means Committee and the Finance Committee, the belief is certain that if changes are to be made in the present system of imposing taxes they should be so effected as to avoid placing an unfair burden upon the activities of picture and theatrical men who have responded eagerly and willingly to every request of the Government for assistance in providing entertainment and promoting various campaigns. Certainly the Government recognizes the great value of motion pictures and plays, being itself a large producer of both.

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

Published on Saturday of every week by United Motion Picture Publications, Inc., 243 West 39th St., N. Y.; Phone, Bryant 4900
H. A. Wyckoff, *President*. R. M. Vandivert, *Adv. Manager*. L. O. Fiske, *Business Manager*. H. J. Redfield, *Secretary*.
Chicago Offices, 5 S. Wabash Ave., L. M. Carroll, *Manager*. Los Angeles Offices, 2317 W. 6th St., Capt. Leslie Peacocke, *Manager*.
Copyright, 1918, by United Motion Picture Publications, Inc.
Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Subscription price, $2.50 a year. No agent is authorized to take subscriptions at less than $2.50 a year and agent must always show his credentials.

FULL REPORT OF M. P. E. L. CONVENTION

Peter J. Schaefer of Chicago Elected President of League—Many Important Resolutions Affecting Industry Passed—Dinner Given to T. P. O'Connor, Film Censor of Great Britain—Big Attendance at Ball—Next Convention at St. Louis

PETER J. SCHAEFER, of the firm of Jones, Linick and Schaefer, of Chicago, was elected President of the Motion Picture Exhibitors' League of America at the Friday afternoon session of the League's annual convention at the Hotel Lenox, Boston. Mr. Schaefer's election was unanimous and took place on the second ballot. The first ballot was as follows: Peter J. Schaefer, 51 votes; Dr. Charles Hesby of New Jersey, 39; Ernest H. Horstmann of Massachusetts, 42.

The candidacy of William A. Brady for President of the League was disqualified following some exciting moments.

The eighth annual convention of the Motion Picture Exhibitors' League of America opened in the large ballroom of the Hotel Lenox at noon on Tuesday. There were sixty delegates in attendance. All about the lobby of the hotel and in the convention hall were signs labeled, "Welcome to St. Louis in 1919." St. Louis delegates started off with a boom to land the convention in that city next year.

St. Louis' Active Campaign

Charles F. Hatfield, secretary and general manager of the St. Louis convention and publicity bureau, was on hand with a list of letters from the Mayor, the Advertising Club of St. Louis, the Associated Retailers, the Chamber of Commerce and a number of private citizens asking that the convention be given in St. Louis for 1919. Mr. Hatfield had the assistance of Hector M. E. Pasmezoglu, acting counsel of Greece.

The efforts of the St. Louis boomers proved successful for their city was selected for next year's convention. The National Advertisers Association has agreed to help in the publicity work.

The delegates were slow in arriving and although the convention was scheduled to open at 10 a. m. it was two hours later before any considerable number of delegates had appeared. The lobby began to fill shortly after 11 o'clock, but there was delay in the appointment of a credentials committee, and President Lee A. Ochs of New York finally made the appointments shortly after that hour. It took the committee an hour to look over the delegates' papers and properly qualify them for positions in the convention.

John M. Casey was on hand at each session as official representative of the Mayor to welcome all the visiting picture men.

Ochs Opens Convention Tuesday

President Ochs in opening the convention made his annual report. He spoke of his work during the year and said the motion picture industry had made great strides, especially in its standing with the Government. Mr. Ochs scored the trade papers for their apathy regarding the progressive interests of the industry and problems of the exhibitors. He spoke in favor of united booking by exhibitors and said that no organization should take action against members for united booking. He advocated a vote of the convention approving of the plan of united booking by exhibitors as a whole.

Discusses the Financial Condition

The financial condition of the league, its expenditures, the question of increasing the per capita tax so that the funds of the league might be able, and a suggestion to allow proper compensation to the officers who might be elected to serve the league during the coming year were all discussed.

This followed Mr. Ochs's assertion that he did not want the president's job again. He touched upon the "vicious tongue of scandal" which, he said, had been so active during the last year, and gave his opinion of those who slandered the officials of the organization. He asked that the appointment of a committee be made to examine into the outside activities of any officials of the league to ascertain whether these activities had been honest and above board or whether the offices of the league had been used for selfish motives and purposes.

President Ochs spoke feelingly of slanderous statements which he said had been made against members of the league and asked that a committee be elected to investigate the actions of league officials to see if they had acted in the best interests of the league and its members as a body.

He expressed his pleasure at seeing among the delegates to the convention members who had formerly belonged to other exhibitors' organizations. He said this was a move in the right direction and he spoke strongly in favor of one organization for all exhibitors.

Ochs Scores Association

President Ochs scored the National Association for its action in dropping the annual exposition it had voted for at the Chicago convention. He said that the details of this action was fresh in the minds of the exhibitors. While scoring the organization as a whole he praised unstintingly its president, William A. Brady, for the work he had done for the exhibitors in Washington.

In speaking of the reel and seating tax President Ochs said he felt it was no unpatriotic action to ask the repeal of these taxes which had been a heavy burden upon the exhibitor. He asked for the completed and enthusiastic support of whatever man was elected his successor.

Mr. Ochs was loudly applauded at the close of his address.

National Treasurer Ernest H. Horstmann read his annual report in detail. It showed receipts of $8,812.22 and disbursements of $8,345.82. There is a balance in the treasury of $466.40. William Sweeney, secretary, read his report for the past year.

President Ochs then appointed the convention committees with the following chairmen and asked them to go into immediate session: Finance, Peter J. Schaefer of Chicago; Deposits and Contracts, Sidney Cohen of New York; Legislative, C. H. Bean of New Hampshire; Grievances, Ernest H. Horstmann of Massachusetts; By-laws, Thomas Howard of New York; Music Tax, Alfred Black of Maine; Resolutions, Mr. Chamberlain of Pennsylvania; War Service, Alfred Black of Maine.

The convention adjourned at 1.30 o'clock to 4 o'clock when the session was resumed and the various committees made their reports.

Wednesday Session Opens

At the Wednesday session a number of important matters were taken up. A resolution was put forward to the effect that the members of the National Association of the Motion Picture Industry elected at this convention refrain from taking any part in the affairs of the National Association until the M. P. E. L. receives a 50 per cent. representation on the board of directors and all committees or until a reorganization is made up on a basis of which the exhibitor members will have a 50 per cent. representation; and, failing to do this, the executive committee is given full power to act in such manner as it may see fit.

This followed the resolution presented the day previous, asking the League to withdraw from the National Association of the Moving Picture Industry, and was offered as a means of restoring harmony. The motion was tabled to be taken up again by the new executive committee of the League.

The return to the Exhibitors' Trade Review of stock held in that publication by members of the League was agreed upon after a private session in which the representatives of the press were invited to leave the room.

This action means that Louis Blumenthal who has held the majority of the stock of the publication will come into sole possession of the stock.

Plan to Add to Treasury

With the return of the exiled newspaper reporters the following resolutions were introduced:

First, that the depleted treasury of the M. P. E. L. will be four times richer next year, when the plan of the finance committee to increase the per capita tax from $1 to $4 per year is put into effect. This resolution, and one approving the treasury report, were offered by Peter Schaefer, chairman of the finance committee.

A resolution offered, "that the executive committee may be and hereby is given power and authority to effect an amalgamation with any other body of exhibitors upon such terms and conditions as it may see fit," passed through various stages before it was finally adopted. Fully half of the exhibitors quite frankly said they did not understand what the original resolution was all about, so to make it plain to them it finally was revised.

Favor Sunday Performances

The resolution that the league provide some ways and means to keep open the theater on Sundays, since this was the only time the soldiers and sailors, in many

LEE A. OCHS
Who Retires as President of the M. P. E. L.

cases, could have this amusement, was made a part of the day's business.

Another resolution passed was that the league go on record as being in favor of omitting war tax in all theaters where soldiers and sailors in uniform are admitted free of charge.

Sydney Cohen, chairman of the uniform contract committee, presented a resolution strongly condemning the application system now in vogue, and advocated that the exhibitor be given from forty-eight to seventy-two hours within which to be notified whether his contract is accepted or rejected. The resolution also condemned the present deposit system.

Want Washington Representative

The legislative committee, of which C. H. Bean was chairman, recommended that a representative be appointed to go to Washington and represent the league in all matters in regard to tax revenue bills and report back to the executive committee within sixty days. The legislative committee also urged that the State leagues endeavor to obtain legislation compelling film deposits to be placed under the jurisdiction of the State banking laws, and that a permanent committee be appointed to introduce legislation in all State legislatures, legalizing Sunday pictures.

The following other resolutions were proposed:

That a one cent tax on all five cent admissions except those for children under twelve years of age be advocated.

That exhibitors go on record as being opposed to advertising matter in any form included in entertainment pictures.

That all screens and other facilities be extended to Adolph Zukor for use in Liberty Loan campaigns and other Treasury activities.

A resolution condemned manufacturers and distributors owning or leasing theaters and using such theaters in competition with and as a whip to force exhibitors to run product.

Another resolution recommended that since various distributors had admitted they were making a profit of 15 cents a reel war tax a committee be appointed to investigate and arrange for a pro rata return of money in excess of actual war tax.

All of these resolutions were adopted.

The Wednesday session of the convention was a very short one. It adjourned before noon so that the delegates could hurry to Rowe's wharf where a steamer was in waiting upon which they embarked on a sail about Boston harbor. The party was saluted by the guns of the Navy yard and at some of the harbor forts. The party landed at Nantasket beach where an enjoyable outing was held. The affair was given by Mayor Andrew J. Peters of Boston in honor of the motion picture men and their guests.

Thursday Session Important

The Thursday session of the convention was the main one of the week. Scores of delegates from all parts of the country arrived to take part in its deliberations.

The leading candidates for president on the first two days of the convention were Ernest H. Horstmann of Boston, Peter J. Schaefer of Chicago and Judge O'Donnell of Philadelphia. The Horstmann boosters were busy distributing pins and badges pledging the delegates to vote for him. On Wednesday the Schaefer boom assumed considerable proportions. Little show of enterprise was manifested by the O'Donnell people, though he remained in the running up to the time of voting, when Dr. Hesby took his place. Dr. Hesby put up a remarkably strong fight, proving the dark horse of the balloting.

Lee A. Ochs has been president of the League since its inception. Those who have served with him as national officers during the past year are Joseph Hopp, of Chicago, first vice-president; William Isenberg, of Greenville, Miss., second vice-president; H. M. Thomas, of Omaha, third vice-president; E. J. Fisher, of Seattle, fourth vice-president; William Brandt, of Brooklyn, executive secretary; and William J. Sweeney of Chicago, financial secretary.

Brady Makes Stirring Speech

The Brady boom was launched as result of the stirring speech he made on Wednesday night in which he gave the exhibitors facts regarding the screen's assistance to the country in showing the Allies what America was doing to defeat German propaganda and bolster up Allied morale.

Mr. Brady demanded every co-operation on the part of the exhibitors in behalf of America's cause. He criticized the National Association for throwing down the exposition at the last moment through the vote of the fifth division and demanded in the future two divisions of the association, one to be composed of exhibitors, the other of the producers and manufacturers.

Mr. Brady is said to have offered to stop producing if elected president of the League, sell his present productions and devote himself entirely to marshaling the industry at the request of President Wilson for the duration of the war.

C. C. Pettijohn made a strong speech, declaring that he liked the spirit in which the convention had been carried out and said that he wanted both factions of exhibitors to get together and work for the Government and for the amalgamation of the industry for the benefit of both country and industry.

He offered to work in Chicago with the newly-elected president for amalgamation.

The session began at 10 o'clock and lasted all day. At night a banquet was given at the Copley Plaza hotel in honor of T. P. O'Connor, Irish leader and member of the English parliament and cinema censor of Great Britain. A tremendous ovation was given Mr. O'Connor by the film men.

Dinner to British Film Censor

Mr. O'Connor spoke of motion picture conditions in England and how the British Government had come to realize their importance in the war. He paid tribute to American film manufacturers whom he termed among the most enterprising business men in the world today. He said that American films were doing a big share in sustaining the morale of the soldiers and civilians of not only Great Britain, but of France and Italy as well, and that the appreciation which the United States had shown of their value as propaganda was simply another evidence of the masterful leadership of President Wilson.

Mr. O'Connor said that lack of cargo space had tied up thousands of feet of films on this side which were destined for England but that, in co-operation with Lord Reading, the British Ambassador, he was working out a plan which he hoped would alleviate conditions.

He touched briefly upon Ireland, and said that he was proud of the fine spirit and fighting qualities which Irish-Americans were displaying in the war.

Convention Ended With Ball

The convention ended with a grand ball at the Boston Arena on Friday night for which a train load of film stars arrived from New York to attend. There was a tremendous demand for the tickets for this ball.

A timely martial air was given to the ball by the presence of two hundred sailors and naval officers from the Charleston Navy Yard. Music was provided by the ship's band from the U. S. S. Georgia. It was excellent enterprise on the part of the entertainment committee to introduce the patriotic note by means of inviting the sailors. Their presence brought an inspiring color and spirit to the ball.

This event brought to a close the conventions of the motion picture organization and more than one hundred stars were present to greet their admirers in person. Included in the list were Elsie Ferguson, Alice Brady, Billie Burke, Marguerite Clark, Jewel Carmen, Violet Mercereau, Anita Stewart, Marguerite Snow, King Baggot, Harry Morey, Edward Earle, Betty Blythe, Agnes Ayres, Billie Rhodes, Billy West, "Smiling Bill" Parsons, Carlyle Blackwell, Doris Kenyon, Jack Sherrill, Constance Talmadge, Madge Evans, June Elvidge and others.

Present at the convention were seven delegates from Connecticut, twenty from New York, fifteen from Illinois, six from Iowa, seven from Maryland, seven from Maine, eight from New Jersey, eleven from Massachusetts, nine from Minnesota, six from Mississippi, eight from Missouri, seven from New Hampshire, eight from Pennsylvania, five from New Hampshire and five from Washington.

THE MIRROR

LOUIS R. REID, Managing Editor

Films Become Increasingly Popular with Soldiers in Camps and on Transports

SOME insight into the popularity of motion pictures among the soldiers may be gleaned from the reports gathered by the Knights of Columbus in the cantonments. At the majority of their war camp buildings throughout the country the Knights show pictures five nights each week, and after each exhibition, which is viewed by a large number of soldiers, the secretary compiles the consensus of opinion regarding the film.

This criticism is then sent to the firm producing or distributing the picture, and in this way the concern is able to obtain a good idea of what a genuinely cosmopolitan audience thinks of it. The idea is proving, it is said, of immense value to the film companies

The Y. M. C. A., through the Community Motion Picture Bureau, is exhibiting pictures in camps upon an elaborate scale and, in addition, has established the overseas motion picture circuit, providing, it is said, from 40,000 to 60,000 feet of film to each transport. Over 3,000,000 feet of film are reported to be in use on the high seas, doing their part in keeping up the morale of the soldiers bound for the trenches and cheering the wounded on their return. The program is changed every time a transport docks. Motion pictures, indeed, follow the flag on land and sea.

• • •

Sixty Little Theaters Established in the United States

THE development of the little theater idea has long been a favorite subject with those writers and students who are keeping in close touch with the theatrical life of America.

During the last three years the little theater has spread to all parts of the United States. Until recently there has never been any definite information of the number of these independent producing institutions. Roland Holt, the publisher, in an address at the National Convention of the Drama League, placed the number of little playhouses at sixty. He stated that as far as he individually was concerned he had spent twenty-one evenings in the thirty-eight weeks since the middle of August at independent theaters, against twenty-five at Broadway shows.

To a man of Mr. Holt's authority and discernment in artistic affairs such a predilection as he displays in his theatergoing shows that the commercial playhouse has a formidable competitor in the presentation of meritorious attractions and testifies to a desire to be free of the traditions of the old time theater.

Exhibitors Dine T. P. O'Connor, Irish Leader and Cinema Censor of Great Britain

IT was notable enterprise on the part of the Motion Picture Exhibitors' League to tender a dinner during the Boston convention to T. P. O'Connor, cinema censor of Great Britain.

The very appointment of O'Connor, one of the most brilliant leaders in Parliament and a foremost representative of the Irish people in British political life, as cinema censor of Great Britain alone shows the importance with which motion pictures are regarded by the British Government. His presence at a dinner with American exhibitors and producers is a further indication of the inspiring harmony in which the United States and Great Britain are conducting their affairs these days.

• • •

Prohibiting Children from Acting on the Stage May Have Serious Consequences

THE leading woman at the Shubert Theater in St. Paul plays Little Eva one week and Lady Macbeth the next. That is, she would play those characters if the management put on alternately the plays in which the characters named appear. The reason for this is an old blue law in Minnesota that prohibits children from acting on the stage. The result is that the directors of legitimate houses in Minnesota must select plays in which adults only can be cast. The director of the Shubert Theater in St. Paul, GUY DARRELL, recently selected one play by request of his patrons. It had a child's part. In order to put on the play the director was compelled to submit to a red-tape procedure which consumed valuable time and incurred legal expense.

The law debarring children from the stage has suggested to Mr. DARRELL an idea which he should carry out. He proposes a stock company which will give plays that contain children's parts. In this company children who wish to become actors could be educated in the rudiments of the profession, which would enable the pupils to obtain a knowledge of the stage that older persons are slow to learn. Children educated in the manner he suggests would make better actors when they grow up, and they would, all things considered, be rapidly advanced.

If the law remains as it is in Minnesota there can be no plays in which there are children's parts, and if the law should become general there will come a time when the stage will have few if any actors. Mr. DARRELL's idea will not conflict with the schools for the education of players.

EMOTION AND MOTION

There comes a time in "The Man Who Stayed at Home" when force—to the utmost—is planned by A. H. Van Buren and Katherine Kaelred

The youthful grace and refreshing personality of Marilynn Miller are responsible for a good share of the appeal of the "Ziegfeld Follies" this year

Lenore Ulric as the primitive and passionate Rose in "Tiger Rose" pleads to William Courtleigh as the reticent physician for assistance in a life and death matter

END OF FREIGHT JAM HELPS THEATERS

Managerial Circles Happy Over McAdoo Announcement

William J. McAdoo's announcement that the freight congestion on the railroads was practically at an end was the cause of general rejoicing in theatrical managerial circles.

The problem of transportation during the season that is about to begin is one that has taxed the ingenuity of even the most astute of these potentates. There has been considerable consternation lest the problem become so involved that companies would have to be abandoned pro tem, or at least that their output would be necessarily curtailed. What with the uncertainty of the schedule, the baggage problem, and the difficulty of making satisfactory arrangements for the transportation of scenery and props, the managers had something more to worry over than whether the electric signs were sufficiently large enough to please the star, or whether the dressing rooms were satisfactory to all concerned.

But Mr. McAdoo's announcement has driven away the fears of many a palpitating heart.

"There is a pronounced 'uncongestion' in railroad transportation conditions," he says. "We have made great progress since February 11, when 162,000 cars were sidetracked and waiting to be moved."

Among those who conferred with Mr. McAdoo were C. R. Gray and Edward Chambers, directors of the divisions of operation and traffic, respectively, of the Federal Railroad Administration.

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Sailing For France

Irene Franklin and Burton Green have been notified by the Government to be ready to sail with the first entertainment unit to be sent to France by America's Over There Theater League, and expect their engagement at the Palace Theater will be their last appearance in this country for some time. While under the direction of the Y. M. C. A. each will receive $2 a week.

Margaret Mayo, best known as a playwright, is to do trench work in France under the auspices of the Y. M. C. A. Miss Mayo has written a satire linking together certain vaudeville sketches which have been performed by prominent players and calls it "Somewhere in America."

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English Actors Hit

The theatrical profession in England has suffered somewhat from the recent summons from the British Government for more men for the service. In view of the decision to raise the age limit to fifty years, and of the fact that many of the actors who were qualified to go were pronounced physically fit, the ranks have been considerably depleted.

Just how the treaty entered into between the United States and Great Britain in reference to drafting subjects within the borders will work out here is not known as yet. It is certain to cause some difficulties through the large number of English actors who are playing in this country.

ON THE RIALTO

THE LIST of farces available as musical comedy material will be exhausted shortly, judging from the enterprise which producing managers are exhibiting in their arrangements for next season. It was Elisabeth Marbury who first recognized the value of turning farces into musical comedies with the production of "Nobody Home." The success of this work encouraged her as well as other managers to seek other farces of yesterday which could reasonably and with fair indication of profit be musicalized. And the result has been that within the last two seasons the majority of musical plays originated as farces.

Next year additional farces, notably Wagenhals and Kemper's great money maker, "Seven Days," and Fred Jackson's "A Full House" are to be presented in musical form, under the respective titles of "Safety First" and "Bubbles."

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BOTH "Seven Days" and "A Full House" should be easily adaptable to musical comedy, containing as they do humorous characterizations and situations. So much cannot be said for "Baby Mine," which is running at the Astor as "Rock-a-Bye Baby." In respect to this farce, music seems at times an unwarranted intrusion, since it serves to stop the proceedings of the story and introduce characters in scenes and situations without thought or reason—though there is some rhyme.

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FRANCES STARR, after all, will not appear next season in "Over the Hills," a romantic comedy in which she played for a brief engagement on tour last spring. Rather she has been reserved for a play by Edward Knoblock—Captain Edward Knoblock, of the British Intelligence Service, if you will—which David Belasco, with his usual secretiveness, accepted some time ago.

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CAPTAIN KNOBLOCK'S last play to be presented in New York was "Marie-Odile," in which Frances Starr appeared for a brief season at the Belasco Theater. Several of the dramatic critics, it will be remembered, gave rapturous approval to the play, but it did not succeed in drawing really profitable audiences, and in London it proved a rank failure.

Captain Knoblock's new play, it is said, will have a wide appeal, since it deals romantically with a universal subject.

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"MAYTIME," "Tiger Rose," "Eyes of Youth" and "A Tailor-Made Man" are the only attractions left upon Broadway which began their careers at the first part of last season. There was indication for a time that "Business Before Pleasure" and "Polly with a Past" would continue through the summer, but both halted their Broadway careers some weeks ago. The four first named attractions are having a spirited race, which apparently will be in progress long after the new season has begun.

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NAMING a theater is no longer an easy task, so plentiful have playhouses become in New York in the last half-dozen years. The Shuberts had the Apollo selected as an appropriate name for their new theater now under construction at Broadway and Forty-seventh Street, but as there is a playhouse uptown bearing this name they have chosen the Capital instead.

New York managers do not seem to favor naming theaters after celebrated actors of the past. With the exception of David Garrick and Edwin Booth there is not a playhouse in New York which bears the name of a great player of a bygone day. And what a list from which to choose! Barrett, Macready, Keene, Modjeska, Irving, Mansfield and many others.

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GILBERT and Sullivan are to figure prominently in the plans of the New York Commonwealth Opera Association, a society organized last winter to provide light opera at cost, and De Wolf Hopper, who has been appearing as an interlocutor at the Winter Garden and who will fill a similar position at the Hippodrome next fall, again will be in his element. Hopper is one of the directors of the organization.

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ANYONE who has the inclination can adapt a play from a novel by Robert Louis Stevenson, according to a decision in the case of Charles Hopkins vs. Theodore Burt Sayre over an alleged infringement by the latter in writing and producing a version of "Treasure Island." Sayre has been given permission to use his version to his heart's content in whatever theaters he chooses.

PUBLIC SPENDING MORE ON THEATERS

Money Once Used in Travel Now Goes for Amusements

War taxes on amusement admissions for the month of May, according to the Bureau of Internal Revenues, amounted to $4,524,996, indicating that during that month the people of this country spent something like $45,000,000 to be entertained at concerts, theaters and moving picture houses. Comparison with the tax returns of preceding months shows a steady increase.

The taxes for February in the amusement field yielded $3,708,000, or a total of about $37,000,000 paid into box offices, showing a gain for May of about 20 per cent.

For travel the public spent in February $55,820,000, yielding a tax of $4,465,200, while in May but $46,465,200 was expended for railroad fares, producing through taxation $3,723,920, a falling off about equal to the gain in amusement revenues.

It thus will be seen that the popularity of the theater has increased in the same ratio that travel has decreased, still giving the Government the same amount in taxes and benefitting the public in that sitting in a theater chair is not so fatiguing as riding in a railway train.

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THEATER POLICE UNIT FORMS BATTALION

Exhibition Drill to be Given Before Public Early in August

The first battalion of the recently formed theatrical police reserve unit, under the command of Major C. A. Burt, has been formed, and the Amsterdam Opera House in West Forty-fourth street has been leased for their permanent headquarters.

The officers of the first battalion, which consists of sixty men to a company, excluding officers, are: Company A, captain, Sam H. Harris; first lieutenant, George I. Nicolai; second lieutenant, A. L. Barney. Company B, captain, Sol Bloom; first lieutenant, J. N. Walsh; second lieutenant, Charley Hopkins. Company C, captain, Jed Shaw; first lieutenant, W. L. Rowlan; second lieutenant, W. G. Norton. Company D, captain, Henry C. Jacobs; first lieutenant, Jules Hurtig; second lieutenant, Edward J. Carpenter.

The staff of the unit consists of E. F. Albee, colonel; Henry W. Savage, lieutenant-colonel; A. L. Robinson, adjutant; Frederick C. Lotto, regimental quartermaster-sergeant; Oliver Jones, sergeant-major and aide to Major Burt.

Major Burt said that the formation of the second battalion is already under way and that each company will drill twice a week, when he will inspect the members. An exhibition drill will take place early in August, when the public will have an opportunity to see the unit.

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"Out There" Cast All Stars

Arrangements have been made for a permanent organization of the all-star cast of "Out There," which probably will be seen again in some of the larger cities. The players include Amelia Bingham, Thomas W. Ross, Frederick Warde, Andrew Mack, Rose Coghlan, Adelaide Thurston and Pauline Lord.

THEATRICAL ACTIVITIES OF THE WEEK

Iden Payne to Produce Plays at Belmont Theater—Iden Payne has, by arrangement with Joseph F. Moran, president of the holding company of the Belmont Theater, assumed the direction of that playhouse and will make a series of productions of special interest, beginning about September 1. It will be Mr. Payne's idea to organize and maintain a company of players selected with a view to achieving that "ensemble" in the acting which is the outstanding claim to distinction of the repertory company. The plays to be produced will cover a wide range.

Mr. Payne, under whose artistic direction the plays of the Charles Frohman office were produced last season, organized and directed for many years the internationally famous repertory company of Miss Horniman at the Gaiety Theater at Manchester, England. He will not altogether abandon his independent productions, and "Humpty Dumpty" with Otis Skinner goes into rehearsal under his direction early in August.

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"Look Pleasant" in Los Angeles—Oliver Morosco is breaking into the Mason Opera House next week with his new musical comedy "Look Pleasant." It brings Walter Catlett once more before Los Angeles audiences, who will welcome their old favorite. Mr. Catlett made his debut in New York in Morosco's production of "So Long Letty."

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Chicago Houses Not to Sell to Speculators—Seven theaters in Chicago, realizing that the municipal authorities are determined to stamp out ticket speculating, have filed their applications for amusement licenses, each inclosing checks for $500. This means they give their promise to have no traffic with speculators. The few remaining theaters which have not yet complied with the new law have avowed their intention of obeying at once.

The theaters filed their applications under protest, charging that the city is seeking to hamper legitimate box office sales, although the Corporation Counsel has repeatedly pledged his word not to interfere with proper sales and has declared his intention of uprooting only those indulging in scalping.

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New Ziegfeld "Frolic" Staged—Another edition of the Ziegfeld "Midnight Frolic" was launched last Monday night on the New Amsterdam Roof. Bert Williams again appeared with some more of his quaint humor, a tank cavorted about the stage, and Lillian Lorraine dominated the performance. Among the others were Bee Palmer, who sings and dances acceptably, and the Six Brown Brothers, who formerly were with Fred Stone.

Chorus Girls Raise $4,500 for War Relief in Performance at Astor—Chorus girls of New York, or, as the program stated "the young ladies of the ensemble," raised over $4,500 for the Convalescent Home for the Soldiers and Sailors which the State Women's Relief is going to build, by giving a performance at the Astor Theater last Sunday night.

It was chorus girls' night on Broadway, there was no mistake about it, even though the lights of Long Beach and Westchester County road houses beckoned ever so seductively. And at nine o'clock after the audience had waited patiently for the taxicabs to arrive which had been sent to bring the girls the curtain went up. It was after midnight when it again descended.

In the intervening time the "ladies of the ensemble" sang and danced and made merry, "ex-ladies of the ensemble" demonstrated their abilities in various directions which had advanced them upon prima donna paths, and several prominent players contributed numbers to complete an interesting program.

Louise Dresser, representing the Stage Women's War Relief, was a competent mistress of ceremonies. She introduced Burr McIntosh, who explained the object of the performance.

Thereupon followed numbers from various musical plays, including "The Rainbow Girl," "Hitchy-Koo," "Rock-a-Bye Baby," "Going Up," the Midnight Revue at the Century Grove, and "The Kiss Burglar," in which the leading song parts were taken by chorus girls.

George MacFarlane sang and told stories. Private Irving Berlin, direct from Camp Upton, sang his latest song which concerned his desire to murder the bugler of his company. Ethel Hopkins, Anna Sands, Irma Bertrand and Gladys Rice were other volunteers who sang popular and classical numbers.

A feature of the performance was Frankie Bailey, who appeared incongruously attired in a long dress. She started a sentimental song but forgot the words. Nobody cared, however, for it was known that her best lines were not to be sung. Undismayed she went to the piano where she could see both words and music and finished the number to great applause. She also contributed a few little steps which were reminders of the old Weber and Fields days.

Irvin Cobb gave a short address upon the spirit of our colored troops in France and Burr McIntosh auctioned a bracelet for $2,000.

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"Seven Days" is "Safety First"—"Safety First" has been selected as the title of the musical version of Avery Hopwood's "Seven Days" by Otto Harbach, who has been working on the piece in conjunction with Rudolph Friml. Georgia O'Ramey will be seen in one of the important roles.

Attempt to Revive Light and Comic Opera—Lieut. John Philip Sousa wants to restore to the American stage the vogue of light and comic opera, and to that end there gathered at Aeolian Hall Thursday afternoon many men prominent in public life and a number of stage people of prominence. Mr. Sousa is president of the Commonwealth Opera Association, which is responsible for the effort to revive this class of entertainment. De Wolf Hopper, vice-president, headed a lot of past and present light opera stars, while Treasurer Raymond Hitchcock had as guests some Broadway stage lights. Henry Hadley headed the composer delegation, and numerous clubs were represented. Some entertainment was provided by operatic and concert artists, and committees were appointed to prepare tentative plans for the furtherance of the society's propaganda.

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Richard Walton Tully's Plans—A new comedy by John Hunter Booth, "Keep Her Smiling," will be produced in New York on August 5 by Richard Walton Tully. Mr. and Mrs. Sidney Drew, of motion picture fame, will return to the regular stage in this piece. Mr. Tully will send "The Bird of Paradise" and "The Masquerader" on tour. Guy Bates Post remains in "The Masquerader," opening in Philadelphia September 30. During the year Mr. Tully has been writing a new play, which he hopes to have ready for production some time this new season.

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"Everywoman" to Begin Ninth Tour—"Everywoman" will open its ninth annual tour, under the direction of Henry W. Savage, in Nova Scotia, July 29. Margaret Johnson and Paula Shay will alternate in the title role.

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Pastor Returns to Stage—The Reverend Robert L. Downing, of Portsmouth, has signed a contract with the former manager, Arthur C. Alston, to appear for a year in the old play, "Ten Nights in a Barroom." It will be made a feature production.

Mr. Downing, who played in "The Gladiator" and also as Virginius, has been off the stage ten years, during which he has been engaged in evangelistic work. He has been pastor of the Christian Church in Portsmouth, where he will continue to hold his residence.

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"Kiss Burglar" for Shubert Houses Only—The Shuberts announce that after the completion of the engagement at the Eltinge Theater "The Kiss Burglar" will be seen exclusively in theaters controlled by them throughout the country. "The Kiss Burglar" has been one of the greatest successes of the summer season.

McIntosh, Australian Theater Magnate, in New York—Hugh D McIntosh, Australian theatrical magnate, newspaper publisher and sportsman, is in New York City. He is on a confidential war mission for the Colonial Government. In London, for which city he starts shortly, he will confer with high British officials.

Mr. McIntosh has a string of five theaters, one in each state in Australia. His newspaper enterprises include the Sydney *Times* and the Sydney *Sunday Times*.

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Ziegfeld Cuts Joke from "Follies"—Not to be outdone in chivalry, Florenz Ziegfeld has cut a joke out of the "Follies" which caused offense to two soldiers who attended a performance at the New Amsterdam Theater.

The joke which displeased the soldiers was a line in the dialogue of Savoy and Brennan. "Oh, look what those Germans have done to that poor Belgian woman!" exclaims one of them, upon seeing the statue of Venus for the first time. When it was brought to the knowledge of Ziegfeld that it was causing unfavorable comment from the military, he summarily dismissed it from the dialogue.

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"Lightnin'" Given at Atlantic City—The new play by Winchell Smith and Frank Bacon, "Lightnin'," with the latter in the stellar role, will be presented at the Apollo Theater, Atlantic City, during the week beginning July 29. The play was first produced in Washington last January. The cast has not yet been entirely filled, but active rehearsals under Winchell Smith started on Monday.

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Sanderson, Cawthorn and Crawford to Co-star—Clifton Crawford has signed a contract with Charles B. Dillingham by which he will appear with Julia Sanderson and Joseph Cawthorn in the musical comedy which Mr. Dillingham will present at the Globe Theater next September. Doyle and Dixon, who last season were on tour in "Chin-Chin," also will be in the new piece, the music of which has been composed by Ivan Caryll. The author of the book has not been disclosed. Rehearsals are to begin early in August.

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Shuberts Present "Blue Pearl" Aug. 5—Lee and J. J. Shubert announce that "The Blue Pearl," with George Nash as the featured player, will open in New York at the Longacre Theater on Monday, August 5. The play is by Ann Crawford Flexner and was first tried out in Newark. Before coming into New York it will have another tryout performance at Stamford, Conn., on August 3.

Shubert Revue Produced at Atlantic City—The Winter Garden's annual fall revue, "The Passing Show of 1918," under the direction of the Shuberts, was seen for the first time at the Globe Theater, formerly the Nixon, last Tuesday. This new extravaganza, which is in two acts and twenty-two scenes, outclasses in sartorial wonders, scenic equipment, and in spectacular effects, any previous efforts of the Winter Garden. The curtain was rung up at an early hour and the new show was still under way at midnight. The entire production was under the personal supervision of J. J. Shubert.

Harold Atteridge, who has provided the books for all previous "Passing Shows," this one being the seventh of the series, has provided a succession of highly amusing skits of many of the important dramatic successes of the year, while Sigmund Romberg and Jean Schwartz have supplied a highly successful score. The new revue has been staged by J. C. Huffman, and the dancing numbers arranged by Jack Mason.

Among those who proved effective in the new revue were Eugene and Willie Howard, George Hassell, Chic Sale, Frank Fay, Charles Ruggles, Isabel Lowe, Virginia Fox Brooks, Fred and Adele Astaire, Violet Englefield, Isabel Rodriguez, Arthur Albro, Clayton and White, Nell Carrington, Olga Roller, Emily Miles, Jessie Reed, George Schiller, Edward Basse, Dorsha, the Oriental dancer, and Florence Elmore.

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Farce Closes at Republic—After a long and successful run at the Republic Theater, "Parlor, Bedroom and Bath" closed last Saturday night. The company will take a rest and open in Boston August 19. Two other companies will be sent on tour by A. H. Woods.

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"The Theater 'Carries On'"—John P. Toohey, the press representative for George Tyler, has compiled an attractive booklet entitled "The Theater 'Carries On,'" which is described on the cover as "A brief chronicle" of the three weeks' tour of the all-star company which presented J. Hartley Manners' play, "Out There," for the benefit of the American Red Cross in a series of theatrical performances.

It is generously illustrated with the portraits of the players who took part, and tells the story in an entertaining and amusing way of the transcontinental tour which proved so successful. On the outside is a drawing by Harrison Fisher of a Red Cross nurse appealing for aid.

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Send in Your Jokes for Uncle Sam's Boys—Uncle Sam is preparing a joke book to help entertain the soldiers in camp. The dramatic directors will use funny stories from the book in sketches and monologues for the soldiers' productions. Every man, woman and child in the United States should have at least one tried and true funny story. Please send them to the War Department, Commission on Training Camp Activities, 1520 Broadway, Austin Strong, chairman of the Manuscript Division.

Some Long Runs in Australia—In a letter to THE MIRROR J. and N. Tait of Sydney and Melbourne, Australia, lay special stress on the length of theatrical engagements there and say: "Guy Bates Post has made an enormous success in Melbourne. We have just completed our seventh week. Mr. Post will play Melbourne until June 28 and open in Sydney June 29. In Sydney we are finishing our seventh week with Emilie Polini in "De Luxe Annie," which will run until the end of the month, giving way to Guy Bates Post in "The Masquerader." Both productions are successes. "Turn to the Right" is finishing its tour which has lasted sixteen weeks, and "Peg o' My Heart" is in its third year."

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"Blue Pearl" Rehearsals Start—Rehearsals will shortly begin of "The Blue Pearl," which was tried out successfully in Newark. "The Blue Pearl" is a mystery comedy-drama by Ann Crawford Flexner, and is said to be thrilling. It will be presented in New York, at one of the theaters controlled by the Shuberts, some time in August.

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Kirke La Shelle Company Wins—A decision was handed down last week by the State Court of Appeals which upheld a judgment in favor of the Kirk La Shelle Company against the estate of Paul Armstrong, the playwright, for $18,904.54.

The action was brought to recover expense incurred by the company in defending a suit brought by Henry J. W. Dam for an alleged infringement of his copyright of the story, "The Transmogrification of Dan," which appeared in the Smart Set, by Armstrong's play, "The Heir to the Hoorah," produced by the La Shelle Company.

In December, 1904, the La Shelle Company made a contract with Armstrong for the producing rights in the play. After payment was made Dam notified the company that the play was an infringement on his story, demanded production be stopped and an accounting made of the profits. He sued in the United States courts and the company was compelled to pay $8,000 damages in settlement of a judgment of $22,773.

The action was then brought against Armstrong's estate to recover the amount so paid and the cost of the litigation.

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"Ben-Hur" to Begin Twentieth Season Here—"Ben-Hur," probably the greatest play depicting Biblical times that ever was staged, will begin its twentieth season in October at the Lexington Opera House in this city, and after an engagement there will go on tour. In the middle of last theatrical season the play had to be withdrawn on account of difficulties in transportation.

Arthur Hammerstein to Produce Four Musical Plays—During the coming season Arthur Hammerstein will produce "Sometime," now almost ready; "Safety First," "Somebody's Sweetheart" and "Blossom Time," all musical plays.

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Open Air Theater for Sailors Dedicated at Newport—The Naval Reserve Training Regiment opened its new outdoor theater at its camp in Newport last Monday night. An audience of 3,000 made up of army and navy men, summer colonists and the townspeople, was in attendance. Ellen Beach Yaw sang, Roshanara danced, and the Naval Reserve Orchestra furnished the music.

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Cecil Spooner to Tour South in "The Brat"—Cecil Spooner has secured the road rights for Maud Fulton's popular success, "The Brat," from Oliver Morosco, and will appear in the title-role about Sept. 1. The route is booked by Klaw and Erlanger and will tour the South. The cast is being engaged at the Blaney offices in the Knickerbocker Theater Building.

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Players Obtain Theater—Charles E. and Harry Clay Blaney have just returned to the city after making a preliminary tour of inspection of their circuit of stock theaters, extending from New York to Chicago.

While in Cleveland, Ohio, the Blaneys secured a long term lease on the Grand Theater of that city from the owner, Charles H. Miles.

The Grand Theater is a modern house, formerly a vaudeville theater, having a seating capacity of 1,450 people and is one of the handsomest theaters in the country, more than one hundred thousand dollars having been spent last summer in remodelling and decorating.

The Blaney policy of high-class stock will be established therein on or about September 1, when the latest Broadway releases will be produced. Several new plays will receive their initial productions in this city. It is the intention of the Blaneys to make Cleveland their producing center. A first class company of experienced stock actors is now being engaged at the Blaney offices in the Knickerbocker Theater Building.

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Alma Tell Will Head Company—Alma Tell, third of the actresses to play the part of Gina in "The Eyes of Youth" at the Maxine Elliott Theater, has won such an emphatic success in the role that the Shuberts and A. H. Woods have placed her under contract to head the company which will be seen in Boston and Philadelphia next season.

Marjorie Rambeau, who was the original star of "Eyes of Youth," is to be presented in a new play by A. H. Woods.

Plenty of Coal for Theaters Is Present Belief Here—Present conditions indicate that next season the theaters will have nothing to worry about as far as heating is concerned, for while there is still a reasonable amount of uncertainty as to the coal supply for next winter, the recent production of bituminous coal has been most encouraging.

Still the danger that there will not be sufficient coal to go 'round has not entirely passed, according to the authorities, but if it continues at the rate attained in the last few weeks there will be a supply of more than eight million tons in excess of the indicated requirements for the full year. Against this, however, must be set a shortage of half a million tons daily during April and May, and the likelihood that after Dec. 1 it will be impossible to maintain the present average of production.

During the next five months the Fuel Administration and the National Coal Association will devote attention to the problem of producing in fair weather a supply sufficiently large to last through the winter. In this attempt conservation will be a large factor.

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Camp Mills Soldiers Entertained by Favershams—Mr. and Mrs. William Faversham (Julie Opp) presented an elaborate program to the soldiers at Camp Mills during the latter part of this week.

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Substitute "Soldier Boy"—After offering his production of "Hitchy-Koo 1918," for gratuitous presentation at Camp Merritt, July 21, Raymond Hitchcock discovered that transportation facilities of the camp would not permit the transfer of the necessary scenic equipment. Therefore "The Soldier Boy" has been substituted as the attraction on that date, and Hitchcock and Leon Errol will be interpolated as a special exhibit.

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Morosco Gives Comedy in Los Angeles, Cal.—Another new comedy is to see production next week at the hands of the Morosco stock players. It is entitled "Watch Your Neighbor," and is the joint effort of Leon Gordon and Leroy Clemens. Fred J. Butler is casting the players and directing rehearsals.

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Century Releases Two Plays—The Century Play Company announces the release for stock of two plays that were produced with considerable success on Broadway. One is the joint work of Richard Harding Davis and Jules Eckert Goodman, "The Trap," a powerful drama with just enough melodrama in it to give the needed touch of plausibility to many thrilling situations. The other is the farce comedy, "Coat Tales." After the original run of this comedy in New York, it was later brought back to the city with music added and enjoyed another run at the Casino under the title of "Furs and Frills," and later played the remainder of the season on tour. The musical version will again go on tour next season. Both "The Trap" and "Coat Tales" can be had through the Century Play Company at a reasonable royalty.

PLAYS and PLAYERS, THE WEEK IN STOCK and Other Theatrical DEPARTMENTS ARE ON PAGES 134 TO 141

RIGID FILM EXPORT RULES MODIFIED

Lord Reading Promises Aid—Committees Will Work Together

Conferences in which William A. Brady, Paul Cromelin and David P. Howells of the National Association of the Motion Picture Industry; George Creel, chairman of the Committee on Public Information, and Vance McCormick, of the War Board, participated, have resulted in a working agreement to facilitate the exporting of films, to the end that foreign countries may be educated in regard to American ideals.

Chairman Creel's original ruling had specified that a certain amount of exported film should be educational, but the present agreement supersedes that ruling.

LORD READING TO INTERCEDE

Lack of cargo space has been the chief concern of export men, but Lord Reading, British Ambassador, in an audience granted to the film men last week promised to give his personal aid in attaining an improvement of shipping conditions, and it is inferred that sufficient space on departing British ships will be arranged for.

The agreement for the present confines shipments to countries outside the British Empire and France and its colonies, and producers are requested to avoid mob scenes and riots, which might make a wrong impression in foreign countries, while the Association guarantees that no films will be exported to neutral countries without express permission. The exporter must make a sworn statement as to title and classification.

Under the new rules agreed on with the War Trade Board exposed but undeveloped film may not be exported to any destination.

OFFICIAL INTERPRETATION

The official interpretation of the agreement on the part of the screen industry is expressed in part in the following statement signed by William A. Brady, president, and Frederick H. Elliott, secretary, of the National Association of the Motion Picture Industry:

"During the present war emergency all export shipments of whatever nature are carefully scanned to determine the character of the goods, whether they are essential or non-essential. The arrangement of the Committee on Public Information with the War Trade Board is based on the fact that motion pictures constitute a desirable article of export because of the educational messages they convey.

"In order to successfully maintain its interest in assisting exporters the committee requires the close working understanding with the industry. The committee is willing to accept in lieu of a hard and fast arrangement for a certain percentage of educational films, the patriotic assurances of manufacturers and exporters that a reasonably large number of the motion pictures exported will be really entitled to be deemed educational. For the present the committee confines its interest to shipments made to countries other than Great Britain and its colonies and France and its possessions, but it is expressly understood that the National Association of the Motion Picture Industry undertakes to guarantee that positives and negatives, or prints from negatives exported to allied countries will not be re-exported to neutral countries without special permission.

AS TO CLASSIFICATION

"In determining whether a motion picture is to be considered as educational manufacturers and exporters may be assisted by the knowledge that films showing American ideals or American life, such as news weeklies, screen magazines, American travelogues, American industries and American social conditions, will be classified as educational. Films purely entertaining in nature but which clearly portray some ideal of American life and purpose will be classed as educational.

"Manufacturers are cautioned against making pictures which misrepresent our life or our ideals.

"Motion pictures which are derogatory to the interests of the United States, or to its Allies or friends, and motion pictures which may give aid and comfort to the enemy will not be approved.

"All manufacturers are urged in their own interest in the making of new productions to avoid mob scenes and riots, which might be entirely innocent in themselves but distorted and used adversely to the interests of the United States.

"From time to time the committee will indicate by notices to the trade through the National Association of the Motion Picture Industry other subjects which it would be best to avoid. All manufacturers are encouraged to include wherever possible in all new productions industrial and educational matter which will aid in conveying a favorable impression of the United States and its people.

"The Committee on Public Information desires to render every possible assistance to exporters and producers and to this end will as far as may be possible advise shippers on all matters pertaining to the classification of films.

"The Export Division of the National Association of the Motion Picture Industry undertakes to secure the co-operation of the producers and directors to the end that the greatest possible showing shall be made in new pictures of the high plane of American industry and American life; that they will co-operate with the committee in the exploitation of Government films in all countries and that the Export Division undertakes to secure such information as the committee may request to show that a satisfactory ratio of educational film is being maintained.

"In all cases of film ordered for export, whether to neutral or allied countries, the exporter must secure from the Committee on Public Information a formal letter of approval after obtaining certificate of approval from the Collector of Customs."

SCREEN MOSS

BY A ROLLING STONE

SAM FRIEDLANDER, who has brought many eminent men and women to America for the platform stage, has been endeavoring for some years to induce Marie Corelli to lecture here.

Sam and his New York syndicate offered the celebrated actress a guarantee of $100,000 for one hundred lectures, to furnish a private car, maid and secretary, and a surety bond for the fulfillment of the contract.

Here is Miss Corelli's reply, as transmitted through her secretary:

"London, June 15, 1918.

"S. H. FRIEDLANDER, ESQ.,
"Los Angeles, Cal., U. S. A.

"My dear Sir: I sent a copy of your letter to Miss Corelli, and at her request I now send you a copy of her reply. She writes:

"'Thanks for forwarding me the American offer of Mr. S. H. Friedlander, which is amusing indeed. This refers to his $100,000 for one hundred lectures to be delivered in as many of the leading cities of that country. Say to him that I wish him to distinctly understand that unless he can pay me £100,000 ($500,000), which is the honorarium of a person like Charlie Chaplin, and also all expenses for myself, my maid, my secretary and manager, to travel as befits the great profession of literature, I will not set foot in America! I will be as a queen or nothing. I set myself on a higher plane than Chaplin—I set intellect higher than making faces. Say to him that an author does not take less than a comedian. If Mr. Friedlander wants me after this plain and resolved reply, I'll think about it—AFTER THE WAR.'

"Yours sincerely,
"A. P. WATSON, Secretary."

What's the answer, Charlie?

• • •

FIGHTS have many causes. Along comes Lawrence Grant with a legal action against Metro for not playing him up as the Kaiser.

• • •

LESLEY MASON makes a mistake in classifying the late lamented Walter Stradling as "the dean of cameramen." Bitzer and Blair Smith still are the deans of the American school. And I wonder which of them really commenced "taking" first? I can account for Bitzer as early as 1898, when he made Spanish-American war films, and Smith was "grinding" at least as early. Also either Smith or Blackton were running a Vita camera then, but they could not be to-day considered working cameramen in the sense that Stradling was.

Most of my readers think that big sales figures in motion pictures are a recent development, but the dope about J. Blair Smith's "McKinley's Last Speech" film, produced for Edison, will disillusion them. There was only about ninety feet of it, but thousands of copies were sold. At that time a picture manufacturer had two sales channels, theaters and mutoscope parlors. The latter are almost extinct to-day, but they existed on every main street in America at the time of which I write. Smith had been up in Canada for Edison taking views along the route of the Canadian Pacific. His work finished, he returned home by way of Buffalo, where the ill-starred exposition of 1901 was taking place. He learned that the President had arrived and was due for an address; he hustled his camera over and "caught it." A little later the assassin fired his bullet and Smith's tiny footage had unique value.

• • •

ANOTHER attorney is all the rage in filmdom.

He is Grant Carpenter, whom the trade papers are already describing as "the clean-cut, efficient type," "an unusual type," etc. Of course the manufacturers say even nicer things. They have a new attorney—a pet to lionize!

First it was Frank Dyer, when a tie-up of patents was muchly to be desired.

He was the beloved of the early manufacturing crowd, and *what* space the trade press gave him!

Came a day when the patents situation irked; when enough new producers hove into view to make public opinion favor a bust-up.

Arthur Butler Graham accomplished this, and *how* the "independents" glorified him! They even had an Arthur Butler Graham Cocktail! It was the most popular drink at the Hotel Imperial, where filmdom foregathered prior to going uptown to the Astor.

Oh, it's a long list—this of the Legal Demigods!—finally ending with Siegfried Hartman, when he held out for equal photographic privileges with the newspaper press, and Charley Pettijohn, upon his Sunday Opening triumphs.

So now it's Grant Carpenter.

• • •

"UNDEVELOPED FILMS" barred from export. Plot, story or negative?

CREEL EXPLAINS GOV'T FILM PRODUCTION

Tells How Pathe Was Given Contract For War Weekly

In response to the Treadway resolution calling for information regarding the taking and production of moving pictures of American propagation for war and the Pershing expeditionary force, George Creel explained what the War Department has done in the matter, in a long letter signed by Secretary Baker, last week.

There is no specific allusion in the Creel reply to the film, "The Yanks Are Coming," the suppression of which by order of the Creel Committee led to the passage of the Treadway resolution.

As to the Inter-Allied War Review, Secretary Baker said in part:

"It was the first contention of the Allied Governments that this war review be offered to the highest bidder, but the Committee of Public Information insisted that the four news weeklies of the United States should be given prior consideration. As a consequence the offer was made to these four companies—the Pathe Exchange, Inc., the Universal, the Mutual and the Gaumont—that 2,000 feet of film showing the American expeditionary force would be released to them each week for the flat sum awarded them on the terms of 80 per of $5,000.

"At that period in the negotiations when the largest of these weeklies had accepted the contract one of the companies entered a protest against the plan. As a consequence of this attitude the Inter-Allied War Review was offered to the motion picture industry as a whole, as was the case with the feature films. Every exchange was given opportunity to bid, and when these bids were passed it was found the Pathe Exchange, Inc., had made the best offer and the contract was was awarded them on the terms of 80 per cent of the proceeds and a guarantee of showing in 2,500 theaters."

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

Sunday Picture Shows Declared Legal in Pennsylvania—Under a decision made by Judge J. A. McLaughry, at Mercer, Pa., Sunday motion picture exhibitions are legal in Pennsylvania if properly licensed under the laws governing municipalities. The court ruled that boroughs are self-governing and that matters concerning licensed attractions come properly within the scope of the governing body's powers. The opinion covered litigations started over a year ago on the operation of motion picture shows on Sunday at Farrell and Sharon, Pa. The case was appealed by various taxpayers on the ground that Sunday movies were illegal. The court states that the entire matter is outside the power of the court to interfere. As a result Sunday motion pictures may be shown shortly in Sharon and Farrell. The Shenango Valley Ministerial Association, at a meeting held last Monday, decided to resort to further legal action to prevent the shows if an attempt was made to open the motion picture houses on Sunday. The defendant motion picture men in the suit just decided were David Miller, J. C. Leslie and N. C. Stahl.

. . .

No Film Story of Mme. Storch—William L. Sherrill, who had his plans completed to screen the story of Mme. Storch, a German spy, who died here not long ago, has been notified by the Government that it considers such a story rather out of place just now and will not countenance its production.

. . .

"The Birth of a Nation" Ruled Out of Nebraska—A district judge of Lincoln, Neb., co-operating with the mayor of that city, has ruled that "The Birth of a Nation" could not again be shown in Lincoln. Before this ruling was made, however, Exhibitor Gorman at the Rialto Theater, who had booked the picture, announced publicly that he would not show it. The picture had been shown twice previously, they said, and had they known there was any objection would have not booked it.

An interesting feature was an affidavit by Mary B. Talbert of Buffalo, national president of the Association of Colored Women, who had stopped in Lincoln on her way to Denver. She said it was deplorable that anything should be brought up which would in any way stir up race prejudice at this critical time. She said that more than 100,000 colored men were enlisted in the war and that more than $5,000,000 had been subscribed by colored people in the last Liberty Loan drive.

. . .

Agricultural Film to be Shown—How Huntington county, Indiana, met the farm labor problem and saved the county's crops will be shown in a Government moving picture taken under the direction of G. R. Goergens of Washington, D. C.

Marion Returns to Spain for Government—Frank J. Marion, of the Kalem Company, who accepted the commission to go to Spain, France and Italy as the representative there of the Committee on Public Information and the National Association of the Motion Picture Industry, after a few weeks' visit with his family here, has sailed for Spain to continue the representation he inaugurated over seven months ago.

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Directors of N. A. M. P. I. Named—At the annual meeting of the general division of the N. A. M. P. I. the following directors were nominated to serve on the board for the coming year: Paul H. Cromelin, John C. Flinn, Paul Gulick, James Hoff, Julian M. Solomon, Jr., Thomas G. Wiley, Fred J. Beecroft.

The Interocean Forwarding Company, Inc., and Reginald Ward, Inc., were elected as members of the exporters' section and the following were elected as individual members: George A. Strader, Herbert S. Clark, Morris Ryskind, A. M. Botsford, Patrick Kearney, Jerome Beatty, R. G. George, R. E. Pritchard, P. H. Stilson, Frederick Gage, W. H. Jackson and Norris Wilcox.

The dues of drafted members were remitted.

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Film Exports to Canada Growing—The amount of American film imported into Canada continues to show increases, despite war taxes and restrictions of various sorts. For the year ended April, 1916, 8,971,994 feet of film, valued at $685,162, was imported. For the year ended April, 1917, 11,503,038 feet, worth $879,581, was brought in. During the year ended in April of this year, 12,961,974 feet was imported, valued at $966,269.

. . .

Seattle Exchanges Face Serious Shortage of Help—The help problem in the Seattle film exchanges is growing serious. Each week sees more men leaving their positions to go into the service. Stenographers are at a premium, bookers are not to be had, and the situation is deplorable. Every exchange in Seattle is working under the handicap. The express companies also are short handed, which fact reflects a hardship on the exchanges again on account of inability to make prompt deliveries of film. The theatres, one of the few institutions that do not depend entirely upon skilled labor, are doing a tremendous business, their chief patrons being moneyed employes of the shipyards.

. . .

"The Eagle's Eye" to be Shown in Mexico—Wharton's production of "The Eagle's Eye" is to be shown by the United States Government in Mexico as propaganda. The picture, which depicts the menace of German intrigue, has been exhibited in large theaters and in the picture houses throughout the country.

Buffalo Theater Managers Contemplate Increasing Prices—The higher admissions rumor is buzzing around in local exhibitor circles. Several leading managers are of the opinion that in the fall there will be a general increase along with the expected doubling of the war tax on all tickets. Expenses at the operating end of the moving-picture theater are mounting, say local exhibitors, and boosting of the admission seems inevitable. One exhibitor already is figuring out a new price scale, but says he will add five musicians to his orchestra and improve his show in several other ways.

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Three Screen Stars Organizing Own Companies—Madeline Traverse, Blanche Sweet, and Florence Mills, screen stars, are in town making arrangements to form their own companies and engaging players. Miss Sweet will return to Los Angeles as soon as she has completed her cast, and Miss Mills will engage a permament stock to remain in the East.

. . .

Dispute Between Keeney and Fox Over Services of Jewel Carmen—A merry battle in the courts is likely to result from a dispute between William Fox and Frank A. Keeney over the right to star Jewel Carmen on the screen. Claiming a prior contract, Mr. Fox declined to permit her to go to Mr. Keeney.

Then an interesting phase in the situation developed. Mr. Keeney learned that Miss Carmen was not twenty-one years of age and that therefore any contracts she had entered into over her own signature solely were invalid. Last Saturday, however, was her twenty-first birthday. Two days later she signed a contract with Mr. Keeney. Mr. Keeney is said to have this contract now in his safe in his offices in the Putnam Building.

. . .

Dean's Snappy Advertising Stunt—One of the most unique methods of attracting attention to motion picture plays was that utilized last week by Manager Dean of the New Grand Opera House. He caused the following to be inserted in the want ad. department of the Pittsburg daily newspapers:

> WANTED—The address of a good, quiet sanitarium to require treatment for constant laughing, after seeing "Fatty" Arbuckle in "Good Night Nurse," the comedy picture at the New Grand Opera House this week.
>
> TUNIS F. DEAN.

The plan proved so unusual and made such a hit that the opening exhibition of "Fatty" Arbuckle's picture was marked by a capacity house.

. . .

Even Pay to See Themselves in Australia—Prominent citizens in Melbourne and Sydney have evolved a unique method of raising money for the Red Cross. They pay large prices to see themselves in amateur plays portrayed on the screen.

Motion Picture Industry-Advertisers Dinner on July 22—The dinner committee of the Associated Motion Picture Advertisers, after a meeting with a committee of the National Association of the Motion Picture Industry, decided to hold the annual feast on July 22, the latter body co-operating with the former.

Many national celebrities, including members of the Administration at Washington, have accepted invitations to be present and with the additional time allowed the project the affair should prove one of the great events of the motion picture industry.

The management of the affair, which was conceived by the Associated Motion Picture Advertisers, will be in the hands of a representative committee of all branches of the industry. The Government officials expected to be present are men who are intimately familiar with what the motion picture industry has accomplished in connection with war work and who will address those present.

Among the guests will be former Ambassador James W. Gerard, Edward N. Hurley, Charles M. Schwab, Senator J. Hamilton Lewis, George Creel, Frank Wilson, C. H. Foster, Morgan Shuster and others. Several representatives of the Administration not heretofore announced are also expected to be on hand.

. . .

Arrangements Complete for A. E. A. Convention—The American Exhibitors' Association has concluded arrangements for its convention in Chicago, August 20-25. All members are looking forward to a meet which will be beneficial to all concerned. A letter urging exhibitors everywhere to attend is being sent out and Frank Rembusch has appointed his committees.

. . .

Destructive Fire at Fairbanks' Studio on the Fourth—Douglas Fairbanks experienced an unlucky Fourth of July. At six o'clock in the morning somebody dropped a large firecracker on the roof of the cutting room in the Fairbanks studio at Hollywood, causing a fire. Before the studio watchman could summon aid from the Hollywood and Los Angeles fire departments the European negative of "Headin' South," the first print of "Bound in Morocco," and the negative of "Swat the Kaiser" were destroyed. The star's own dressing room and the room allotted for the scenario department were also burned. The damage is estimated at $50,000, only partly covered by insurance.

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Montreal Exchanges Merged—The Royal and Metro exchanges at Montreal have merged. J. O'Loghlin, who was manager of Metro, and also is president of the Film Exchange Association, is to manage the combined interests, while Ed. English, former manager of the Royal exchange, is to go on the road to drum up business.

Guns are not needed to punish offenders in "Don't Shoot" (Universal)

Roy Stewart, Triangle's two-gun fighter, ready to rescue the heroine

Dorothy Dalton, of Ince-Paramount fame, as she appears in "Green Eyes"

Charlie Wong, a real honest - to - goodness Chinese comedian. He is seen in L-Ko comedies

Marguerite Clark as Little Eva in "Uncle Tom's Cabin" (Paramount) goes down the river with the cotton

Will Irwin of Creel Staff Resigns—Will Irwin, the well known writer, who has been a member of the staff of the Committee on Public Information, since January 1, has resigned, to take effect August 1, and will write magazine articles in France. Mr. Irwin has been in charge of the foreign propaganda work of Mr. Creel's committee.

. . .

Lillian Walker at Work on First Production—Lillian Walker has returned from her vacation and is back at work on the first of the Lillian Walker Productions, "The Embarrassment of Riches," by Louis K. Anspacher. The picture will be directed by Edward Dillon at the Thanhouser Studio in New Rochelle.

. . .

June Wants Income Tax Reduced—June Elvidge, the Pittsburgh motion picture actress, has petitioned the Federal authorities to make a reduction in her income tax. She offers the reason that she is obliged to buy clothes for her film work, and she believes that allowance for such expenditures should be made. This is the first instance where a screen player has objected to the ruling.

. . .

Our Men in the Trenches on the Screen at Cohan Theater—"America's Answer," the second installment of the Government's war serial, will be shown on Sunday night, July 28, at the George M. Cohan Theater. This picture is the successor of "Pershing's Crusaders," and shows the arrival in France of half a million men of our army, then from the convoy to the trenches, where first work will be shown, with the building of 800 miles of railroad, the erection of docks, storage warehouses, railroad shops and locomotives. Also panoramic views of military activities at the front and other interesting scenes. "America's Answer" has been assembled from 30,000 feet of film made by order of General Pershing under direction of the General Staff by the Signal Corps in France and all approved by the Commanding General. This forms an important part of what is destined to be a complete film history of America's part in the great war.

Trustee Wants to Continue Alco—A notice has been sent to creditors of the bankrupt Alco Film Corporation by the Referee in Bankruptcy notifying them of a meeting to be held on July 25 to consider reducing the bond of the trustee and to pass on his request for authority to continue the business.

. . .

Omaha Exchange Men Still Complain of Bad Express Service—Express service in Omaha's territory continues to be so bad it almost brings tears to exchange managers' eyes to ask them about it. The Pathe exchange had two serious errors in one day last week due to poor express service, but the Universal exchange holds the record with twelve serious "bulls" last Saturday.

Since the Government has taken charge, putting in a manager in whom the exchange men have faith born of long experience, hopes run high that conditions may some day be better. No conference has been held between the exchange men and the Government manager, however, to ascertain in what way the service can be improved.

. . .

"Your Fighting Navy" to be Shown on Transports—Negotiations are in progress for showing Educational's feature, "Your Fighting Navy at Work and at Play," on the transports carrying United States troops abroad and behind the fighting lines in France and Italy.

The idea back of the move is to inform Uncle Sam's fighting men about the protecting arm of the Navy.

Echoes of the Universal Branch Managers' Convention—Two important facts were brought our during the convention of branch managers of Universal Film Exchanges which has just closed at Chicago. The first is that, contrary to the opinion held by the trade some months ago, the draft has had no effect upon the box office receipts of the average moving picture theater. The second fact brought out is that the exhibitor now is taking a definite stand against the signing of contracts which tie him up with a brand of pictures for long term periods. With the exception of a few theaters which are practically controlled by certain manufacturing and releasing interests, and some of the theaters in small communities, the showman now insists upon booking his shows picture by picture.

The three-day session was presided over by Carl Laemmle.

. . .

Sunday Films Likely Soon in Trenton—Director of Public Safety George B. La Barre of Trenton, N. J., has favored a movement for Sunday picture shows in that city, and before the city commission he argued for the licensing of Sunday shows. He is supported by thousands of the worthiest citizens, who do not see why other cities in the state should have Sunday entertainment when they are deprived thereof. The ice will probably be broken by a performance at the Grand Theater in aid of the Jewish War Relief Fund, for which $25,000 has already been subscribed in Trenton.

Some Reasons for Gen. Crowder's Ruling that Pictures are "Effective"—It now transpires that the ruling of Provost Marshal-General Crowder which recognized the motion picture business as an "effective" industry was brought about partly by conferences with representatives of the Motion Picture War Service Association, during one of which the fact was brought out that the industry paid $20,000,000 annually in taxes.

General Crowder was told that the Motion Picture War Service Association was a patriotic, charitable and beneficial corporation, organized primarily for unifying and concentrating the war activities of those employed in motion pictures. He also was told there is invested in the motion picture industry in this country $600,000,000, paying to 175,000 employees $200,000,000 in wages, salaries, royalties and commissions; paying licenses, income and property taxes amounting to $20,000,000 annually; exhibiting its product in 16,000 theaters to 45,000,000 people weekly and supplying 95 per cent of the country's amusement, thereby aiding Government propaganda.

A lengthy petition presented by Grant Carpenter, of Los Angeles, secretary of the association, also had much weight. It was signed by many leading film players and directors.

. . .

Campeau Forms Company of Film Players to Present "The Virginian" on Tour—Frank Campeau is forming a company of famous screen players to take "The Virginian" on tour of the country for the benefit of a patriotic war charity. Campeau created the part of "Trampus" in the same play, and has staged it for numerous stock companies. Campeau has already talked with Douglas Fairbanks, Dustin Farnum, Winifred Kingston, George Fawcett, Ruth Allen and Tully Marshall, who have consented to take part in these benefit performances that will stretch over a period of two months. It is the intention of this troupe to play one-night stands at every stop across country with the exception of Los Angeles, Chicago and New York, where they will play one week engagements.

THE PICTURES' FIRST RUN REPORTED BY WIRE

EXHIBITOR COMMENTS — HOW IT WAS PLAYED UP

Wires Are Received from Every Part of the Country Immediately Before Going to Press. They Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"To the Highest Bidder"

(Vitagraph—Alice Joyce)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Joyce well liked." "Picture well done."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling.....Good
Settings .....Fair
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Florence Morse Kingsley. Cast includes Walter McGrail, Percy Standing, Jules Cowles, Stephen Carr, Mary Carr and Edna Murphy. Directed by Tom Terriss.
Synopsis of Story: The story concerns a young girl who spends her entire life in trying to obtain money to pay off the mortgage on her farm. But the day comes when she can no longer meet the claims, and Jarvis, the man who holds the mortgage, gives her the alternative of selling herself to him in return for the land. She spurns his offer, but adopts a plan to sell herself in service for one year to the highest bidder. Her old sweetheart arrives too late to save her and later proves that he was not worthy of her. The year passes without her "master" claiming her. Then the girl learns that Jarvis had bought her services because he had really loved her and she, having learned to care for him, marries him.

MUSICAL PRESENTATION

Open with broad, dramatic movement.
Title: Peg Morrison, lighter mood.
T.: Nine-thirty, neutral moderato.
When Barbara calls on Jarvis, sinister mysterioso
T.: The stirring in Jarvis, love theme.
T.: You shall love me, dramatic tension becoming hurry.
T.: To the highest bidder, turbulent agitato.
T.: Just a minute, quieter mood.
T.: To pay in full, serious neutral.
T.: As the long days, lighter.
When bartender enters, hurry.
T.: Nightfall, the time Jimmy, quiet, graceful mood to end.

"The Glorious Adventure"

(Goldwyn—Mae Marsh)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "One of Mae Marsh's best pictures."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Excellent
Photography .....Excellent
Technical Handling.....Good
Settings .....Fine
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Edith Bernard Delano. Cast includes Wyndham Standing, Paul Stanton, Alec B. Francis, A. Voorhees Nood, Ivan Christy, Sara Alexander and Mabel Ballin.

Synopsis of Story: Carey has lived her entire life in the days of the civil war, even though the calendar reads 1918. Her aunt has instilled all the customs of the ante-bellum days in her young mind, so when she takes her first journey away from home she is more than amazed. Of course she falls in love—in time—and refuses the young man because of old-fashioned prejudices, but in the end she accepts him "to live happy ever after."

MUSICAL PRESENTATION

Open with Southern song.
Title: The orphaned grandniece, rather serious.
T.: As everybody went visiting, a slow waltz.
T.: And in that city, short dramatic piece.
T.: And at last Carey arrives, an intermezzo.
T.: My dear young woman, a romance.
T.: Mrs. Bramwell and daughter, rapid intermezzo.
T.: The Labor Union meeting, hurry.
T.: The Ward factory, nocturne, slow andante movement.
T.: And a few nights, mysterioso continuing to action and becoming agitato.
T.: A week later, a soft serious piece.
T.: And with the last of the money, fast hurry.
T.: You're a wonderful girl, an intermezzo.
T.: That night, serious.
T.: And back among the memories, Southern song to end.

"Her Price"

(Fox—Virginia Pearson)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Good drawing picture." "Star popular here."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Moderate
Story .....Fair
Acting .....Fair
Photography .....Fair
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama by George Scarborough. Cast includes Edward F. Rosen, Victor Sutherland, Henri Leone, Charles Martin, Paul Stanton and Mrs. Allan Walker. Directed by Edmund Lawrence.

Synopsis of Story: The story of a girl who sacrificed her honor for a musical career is related. Marcia needing money to study accepts the offer of a millionaire and travels with him in return for his wealth. Later, when she meets the man she loves, and is spurned because of her past, she vows to wreck the happiness of the millionaire and his family. She is successful, but learns to love—and is honestly loved in return—by the younger brother, and thereupon she begins a new life.

"We Can't Have Everything"

(Paramount—All Star)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Well cast and directed." "Very good story."

NAT'L BORD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Excellent
Photography .....Good
Technical Handling.....Excellent
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Six-part drama by Rupert Hughes. Scenario by William C. De Mille. Cast includes Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Raymond Hatton, Tully Marshall, Theodore Roberts, James Neil, Ernest Joy and Billy Elmer. Directed by Cecil B. De Mille.

Synopsis of Story: The heroine is Charity Coe Cheever, who divorces her husband too late to save Jim, who had always loved her, from an unfortunate marriage with a film ingenue. The actress bride, learning Jim's millions do not bring her all she wants, uses an innocent meetin, of Charity and Jim at a road house as a plea for divorce, which is granted her, and she thereupon weds an English nobleman. Then later when Jim and Charity meet "over there" as soldier and Red Cross nurse, they wed and at last straighten out their tangled lines.

MUSICAL PRESENTATION

Open with soft barcarolle style.
Jim and Peter meet at door, slow waltz.
Title: Jim in Wonderland, a gavotte.
T.: A private detective covers, misterioso.
T.: The fact that Peter hasn't called, repeat gavotte.
T.: Bob has just phoned, appassionata.
Charity in room, barcarolle.
T.: On the wings of the wind, rapid movement.
T.: I wouldn't let you make love, barcarolle.
T.: The weather plays the part, appassionata.
T.: We ain't got a car, slow waltz.
T.: The little picture actress, a polonaise.
Months, big events, come, the Marseillaise.
T.: I've got two weeks' furlough, slow waltz.
For wedding scene, a march, popular.

"Marked Cards"

(Triangle—Marjory Wilson)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good Triangle." "Entertaining and exciting."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Adequate
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Adela Rogers St. John. Cast includes Jack Curtis, Wallace MacDonald, Harvey Clark, Lillian Langdon, Joe Bennett and Lee Phelps. Directed by D'Elba.
Synopsis of Story: Because her father, who is now a political boss, but was formerly a hodcarrier, Ellen is not looked upon as a favorable wife for Mrs. Breslin's son, Ted. But Ted and Ellen love each other and prepare to marry. When they quarrel Ted comes under the influence of a bad crowd and in a poker game one of his companions is shot and he is accused of the murder. Ellen, however, had witnessed the scene, and vindicates him. This act softens the mother and she gives her consent to their marriage.

"The Vamp"

(Paramount—Enid Bennett)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Enid Bennett is a fine attraction." "Star in part that suits her exactly."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Excellent
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-part comedy-drama by C. Gardner Sullivan. Cast includes Charles French, Robert McKim, Melbourne MacDowell and John P. Lochney. Directed by Jerome Storm. Under the supervision of Thomas H. Ince.

Synopsis of Story: The story is that of a little woman who is assistant to the wardrobe mistress of a musical show and who loves a rather retiring young man. In order to induce him to declare himself she borrows the costume of a chorus girl and proceeds to do the "vamp" act so successfully that he proposes and they are married. The couple remove to a coal mining district and there they find that a labor trouble threatens. By means of the newly acquired art of the vampire the wife secures a confession from the arch plotter, who is a German spy, and after suffering more or less from false suspicion she saves the day.

MUSICAL PRESENTATION

Open with a minuet.
Nancy enters wardrobe room, a slow waltz.
Title: Mazie, I know you have, slow love song style.
T.: Then a darksome hour, slow intermezzo.
T.: Orton Junction, rapid movement.
T.: The newly finished Community House, slow waltz.
T.: The birth of a new idea, repeat minuet.
T.: Living down his past, a popular march.
T.: Her own little garden, slow, soft.
T.: Mrs. Weil, I'm glad you came, a hurry.
T.: Shure, didn't I furnish, bright intermezzo to end.

"A Romance of the Underworld"

(Frank A. Keeney—Catherine Calvert)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Title drew good houses." "Picture distinctly pleased." "Played up name of the author."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
Exhibitor Comments: "Well acted." "Better than play."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Paul Armstrong. Cast includes David Powell, Eugene O'Brien, Edwin Forsberg, and Sybil Carmen. Directed by James Kirkwood.

Synopsis of Story: In a court room there are gathered the usual motley crowd of wrong-doers, their friends, and their enemies. Among the cases called is that of Herbert Elliott, who is wrongfully accused of stealing. His bitterest enemy and rival for the affections of Grace McGraw is a ward politician, O'Leary, through whose machinations the guilt has been fixed on Elliott. A young lawyer and ex-newspaper man undertakes the case and, with the aid of Grace, "Slippery Jake" and Jake's sweetheart, he proves the innocence of Elliott and enables him to care for Grace through life.

Harold Lloyd, the industrious and resourceful Pathe-Rolin comedian

Dolores Cassinelli, co-starred with E. K. Lincoln in "Lafayette, We Come!" (Perret)

Viola Dana, Metro star, has been engaged in writing the story of her life. The book is entitled "My Own Life"

E. K. Lincoln, Miss Cassinelli's able associate in "Lafayette, We Come!"

"Her Body in Bond"

(Universal—Mae Murray)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
Exhibitor Comments: "Plays of this type always draw well."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Fair
Photography .....Fair
Technical Handling.....Fair
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by H. Sheridan Bickers. Cast includes Kenneth Harlan, Al Roscoe and Mabelle Harvey. Directed by Robert Leonard.

Synopsis of Story: A young actress is forced to accept the unwelcome attentions of the company manager in order to send funds to her consumptive husband. At a time when she is debating whether to surrender completely to the man's advances her husband arrives on the scene entirely cured and capable of caring for her.

MUSICAL PRESENTATION

Open with a light composition.
Title: The night was to mean, a caprice.
Joe ill in chair, slow pathetic.
T.: So while Joe was speeding, intermezzo.
T.: A few days later, dramatic tension.
Joe alone, slow, soft theme.
T. Supper, a fox-trot.
Joe at gate, slow, soft theme.
T.: After the performance, slow dramatic.
Quinn enters door, agitato.
T.: All sadness gone, theme to end.

"The City of Dim Faces"

(Paramount—Sessue Hayakawa)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Good
Exhibitor Comments: "Hayakawa very popular." "A picture of beauty and romance."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Very Good
Story .....Good
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Convincing
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Frances Marion. Cast includes Marion Sais, Doris Pawn, James Cruze and Winter Hall. Directed by George Melford.

Synopsis of Story: Jang Lung, the son of an American woman and a Chinese, is brought up in ignorance of his white blood. In time he falls in love with an American girl and for a while she reciprocates his affection and then later decides that she can never marry into the yellow race. Jang's baser nature awakens: he abducts the girl, but later saves her from a bad life and dies clearing her name.

MUSICAL PRESENTATION

Open with Chinese wedding music.
Title: Elizabeth Mendall, soft intermezzo style.
T.: Jang Lung gives a banquet, Chinese march.
T.: At the long-drawn out banquet, intermezzo.
T.: Springtime brings the Matthews, romance.
T.: Day after day, Chinese wedding march.
T.: Jang, the Chinaman, Chinese theme, slow.
T.: It is called the breath of the poppy, mysterioso.
T.: Insidious, soothing, slow, soft.
T.: I do not understand, agitato.
T.: Why did you save me? Romance.
At cross above altar, a hymn.
Chinese music as far as possible all through.

"A Good Loser"

(Triangle—Peggy Pearce)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Peggy Pearce showed up very well." "Star practically unknown."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by John W. Short. Cast includes Lee Hill, Arthur Millett, Dick Rosson, Graham Pette and Peter Morrison. Directed by Dick Donaldson.

Synopsis of Story: Arriving West, a victim of consumption, Harry is saved from death by Dr. Jim, who cares for him. Harry had loved Evelyn, a girl back East. So when the doctor returned from a trip with Evelyn as his bride, he accepted his loss cheerfully. But Evelyn, after a while, feels neglected because of the doctor's forced absences on cases and elopes with Monroe. Harry kills Monroe, but is mortally wounded himself. Then the doctor realizes his neglect of Evelyn and the two begin a new honeymoon.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

Picture	*Dist.*	*East*	*Mid West*	*Far West*	*South*	*Most Descriptive Comments*
Cabaret, The	World	Good	Good	....	Good	"Blackwell at his best." "Four or five stars should make a good picture." "Blackwell gets vociferous greeting."
Cecilia of Pink Roses	Select	Fair	Good	Good	Good	"No vitality to story." "Poor comedy." "Ticket office decorated with pink rambler roses." "Marion Davies instant hit."
City of Tears	Univ.			Fair	....	"Carmel Myers pleasing." "Story long drawn out."
Claws of the Hun	Param.	Good	Great	Great	....	"Capacity business." "Too much cannot be said for picture."
Closin' In	Tri.		....	Fair	Fair	"Picture went well." "Foss better than star." "Drags until last reel."
Desert Wooing	Param.	Good	Good	....	....	"A sweet little story, but not much to it." "A good one." "Good receipts." "Star great favorite." "Good star fortified with a good story."
Every Woman's Husband	Tri.	Good		....	....	"Picture of everyday life that always interests." "Just went over."
Fly God	Tri.	Good	....	Fair	Fair	"Played the picture longer than usual." "Ordinary story."
Ghost of Rosy Taylor	Mut.	Good	Great	....	....	"One of the best Mutuals in some time." "Star is popular." "Picture not as good as Minter's others."
Golden Wall	World	....	....	....	Fair	"Took run of Theatre." "A fair picture." "Has many unique twists."
Heart of a Girl	World	Good	....	Good	Good	"Star not known, but instantly liked." "Good story and pleasing star." "A political love story that seemed to please everyone."
Hell Bent	Univ.	....	Great	....	Good	"Very big, first time Carey shown here." "Star popular." "Audience liked him better than Hart." "Wholesome play; popular with women."
House of Gold	Metro.	Good	Good	....	....	"Story a little too gruesome." "Went all right up to a too abrupt ending." "Receipts fine." "Wehlen liked well."
Kaiser's Shadow	Param.	....	Fair	Fair	Great	"Good plot." "Full of good mystery." "Used special tableaux and music." "Audiences tired of Kaiser stuff."
Kid Is Clever	Fox	Good	Good	....	Good	"Nice comedy for hot weather." "Good picture for these times."
Man's World	Metro.	Fair	Fair	....	....	"'A Man's World' not as good as usual." "Stevens much liked." "Receipts fine." "Audience liked it immensely." "Story good."
Million Dollar Dollies	Metro.	....	....	Good	....	"Audience and critics enthusiastic."
Mortgaged Wife	Univ.	....	Great	....	....	"A picture with lots of punch."
Opportunity	Metro.	Fair	Good	....	....	"A good picture of adventure." "Good comedy much appreciated." "Quarter page notices used in newspapers." "Clean and wholesome."
Other Men's Daughters	Fox	Good	Poor	....	Good	"Excellent picture of everyday life with good moral." "Appeals to women." "Goes well in shopping district." "Exceptionally entertaining star."
Painted Lily	Tri.	Good	....	....	....	"Not very popular with patrons." "Well done." "Alma Rubens is a good box office attraction."
Safety Curtain	Select.	....	Good	....	....	"Star well liked." "Plot good."
Scarlet Road	Fox	Good	Good	Good	Good	"Drew well." "One of largest Monday audiences in some time." "Picture fair." "Street car advertising used." "Carey favorite here."
Service Star	Gold.	Good	Good	Fair	Good	"Story drawn out." "Good climax." "Lobby decorated with service stars." "Picture's originality a relief from current stuff."
Shark Monroe	Param.	Good	Good	Great	Fair	"Best Hart picture shown." "Hart gets away from his usual stuff." "Hart does not draw as well as usual." "Hart liked better as Westerner."
Soap Girl	Vita.	Great	....	....	....	"Gladys Leslie made a distinct hit." "Human interest held audience." "An odd photoplay with an appealing performance by star."
Social Quicksands	Metro.	Fair	Fair	....	....	"Popular stars played up in lobby display." "Bushman and Bayne waning as stars." "Very good picture."
Tempered Steel	Petr.	Poor	....	Good	Good	"Star excellent." "Drawing good business." "Story draws too much on coincidence." "This kind of picture will destroy popularity of star."
Tinsel	World	Good	....	Good	....	"Liked the picture." "Kitty Gordon good." "Big crowds enthusiastic."
To Hell with the Kaiser	Metro.	Great	Great	....	Good	"Many tense moments." "Holds interest." "Audience liked treatment of Kaiser." "Newsboys carried fake papers printed with scare headlines."
Toys of Fate	Metro.	Fair	Fair	Good	Fair	"Nazimova's acting truly wonderful." "Cool weather helped business." "Does not make much appeal."
Uncle Tom's Cabin	Param.	Fair	Great	....	....	"Too sad for audience." "Ticket office enclosed in cabin." "Does not measure up to its advertising." "Many children in audience."
Venus Model	Gold.	Good	Good	Good	....	"Good stuff." "Star pleases in attractive play." "Used department store window display of bathing suits, using model like picture and star's name." "Excellent drawing capacity."
Whirlpool, The	Select	....	Good	....	Good	"Picture good." "Fairly good picture." "Star well received."
Woman of Redemption	World	....	Fair	Fair	....	"Very average feature." "Fairly good picture."
Yellow Ticket	Pathe	Great	....	Great	Good	"Fannie Ward a favorite." "Star and support good." "Yellow tickets distributed all over the city." "Production praised, but star not liked."
You Can't Believe Everything	Tri.	Fair	Fair	....	Fair	"Picture just fair." "Made a good impression." "Just ordinary picture."

"Up Romance Road"

(Mutual—William Russell)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "One of the best pictures made by William Russell."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Satisfactory
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama. Cast includes Charlotte Burton, John Burton, and Carl Stockdale. Directed by Harry King.

Synopsis of Story: A devoted pair of lovers decide to avoid a conventional marriage and plan an elopement. But at the time to "abduct" the girl matters are complicated by a band of German plotters who also seek to carry off the girl in order to hold her as hostage and thus prevent her father from shipping munitions to the Allies. She is captured by the German agents, but her sweetheart follows to save her. He, too, is taken prisoner, but manages to elude the spies through an ingenious plan and finally leads to their imprisonment. Then the wedding takes place in earnest.

MUSICAL PRESENTATION

Open with bright Spring Song.
Title: Up through the lane, a love song.
Eckstrom telephoning, dramatic.
Close-up of Marta and Gregory, a waltz.
T.: Aid unexpected, a romance.
At shot and fight, agitato.
T.: Soon after midnight, mysterioso.
Eckstrom's rendezvous, dramatic.
T.: It's all a joke, a romance.
Agitato for shots and fight.
Crowd runs out of office, a hurry.
T.: The place on Romance Road, a romance to end.

"More Trouble"

(Pathe—Frank Keenan)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "The picture is well acted, but has a weak story." "Picture is good."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
Exhibitor Comments: "A splendid comedy-drama." "One of the artist's best."

WIRE REPORTS—FAR WEST

Box Office Value.....Fair
Exhibitor Comments: "Average business."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Exceptional
Story .....Unusual
Acting .....Excellent
Photography .....Good
Technical Handling.....Very Fine
Settings .....Convincing
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama. Cast includes John Gilbert, Ida Lewis, Roberta Wilson, Joseph J. Dowling, Jack Rollins and Helen Dunbar.

Synopsis of Story: A young man, just graduated from college, arrives home and surprises his father by stating that he possesses no bad habits—neither smokes, drinks nor chews, etc. The father, immensely pleased, sets son to work for him, but is later amazed to find enormous bills for liquor and tobacco arriving. Finally a check of four figures comes—and then father bolts. But as the son has been put in prison on a mistaken charge, he releases him and then learns that it is his son's best friend who has been spending his money. Friend settles up and all ends well.

"No Man's Land"

(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Very timely." "Just what people want."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Good
Exhibitor Comments: "Corking good picture in presentation." "Fine cast."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Louis Joseph Vance. Cast includes Anna Q. Nilsson, Charles Arling, Mollie McConnell, Eugene Pallette, Edward Alexander. Directed by William S. Davis.

Synopsis of Story: Believing Garrett, the man she loves, guilty of a crime—actually committed by Miller—Katherine marries Miller, who turns out to be a German spy. Freed by the confession of Miller's confederate, Garrett sets out on the trail of Miller and finds him on an island, No Man's Land. There he undertakes many dangerous expeditions and miraculously escapes from death and helps place Miller under arrest while he and Katherine find happiness in mutual devotion.

MUSICAL PRESENTATION

Open with popular ballad.
Title: Missing on two cylinders, light intermezzo.
When Katherine leaves house, quiet theme.
T.: That's not a straight, dramatic tension, becoming agitato.
T.: Imprisoned for the rest, slow, sombre mood.
T.: After years of cruel, light mood.
When Garrett enters shack, mysterioso.
When Chinaman sees Garrett, hurry.
When American sailors appear, American march.
T.: Well, do they all have to, quiet to end.

"The Clemenceau Case"

(Fox—Theda Bara)

WIRE REPORTS—FAR WEST

Box Office Value.....Good
Exhibitor Comments: "Bara very popular." "Big audience."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama by Alexandre Dumas. Cast includes William E. Shay, Mrs. Allen Walker, Stuart Holmes, Mrs. Cevil Raleigh, Frank Goldsmith, Sidney Shields, and Jane Lee. Directed by Herbert Brenon.

Synopsis of Story: Iza, a model, is beloved by Pierre Clemenceau, but her mother wishes her to wed a man for his wealth. This man's mother, however, refuses to sanction the match, so the girl marries the man of her choice. Shortly after their honeymoon, however, she enters into a liaison with the wealthy man. Her husband learns of this and after brooding over his wife's bad character, he kills her and her lover.

"Tangled Lives"

(Vitagraph—Harry Morey and Betty Blythe)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "The audience seemed to like it."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Convincing
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by James Oliver Curwood. Cast includes Albert Riciardi, George Majeroni, Jean Paige, Eulalie Jansen and Charles Kent. Directed by Paul Scardon.

Synopsis of Story: The story concerns the loves and tragedies in the life of John Howland, who is betrayed by his selfish society wife. He seeks to avenge his honor and is put in prison. When he emerges he finds his wife has divorced him and is about to marry the man who wronged him. He sets out to kill them both, but is drugged by his friend and a girl he had befriended. He later comes to his senses and learns to love the friendless girl, who had long cared for him.

MUSICAL PRESENTATION

Open with minor intermezzo.
Title: I've almost got it, a minuet.
T.: Early after dinner, an intermezzo.
T.: The little seamstress, love theme.
Girl faints, furioso.
Hilda returns home, a waltz.
John kisses Hilda, mysterioso.
Janet enters, love theme.
T.: With the coming of the morrow, quiet Idyl.
T.: On the days when there are letters, love theme.

A good night greeting, with Bessie Barriscale as the young mother "A Wife's Conscience" (Paralta)

Fascinating Nazimova in (Metro). The Charles

bizarre is Mme. "L'Occident" male figure is Bryant

In this scene from "Ladies First" (Sennett-Paramount) it is "gentlemen first" into the ravine

FROM PRODUCER AND DISTRIBUTOR

Paramount August List Includes Features by Five Stars—Five feature productions, in nearly all of which comedy is dominant are in the Paramount release schedule for August. Three are Thomas H. Ince productions, starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the stars of the others. In order of release they are: August 5, Charles Ray in "A Nine O'Clock Town"; August 12, Pauline Frederick in "Fedora"; August 19, Billie Burke in "In Pursuit of Polly"; August 26, Dorothy Dalton in "Green Eyes" and Enid Bennett in "Coals of Fire."

The screen version of Sardou's "Fedora," a drama first played by Mme. Bernhardt in Paris and later in this country by Fanny Davenport, was directed by Edward Jose. The scenario is the work of Charles E. Whittaker. Miss Frederick's support includes Alfred Hickman. Miss Frederick has begun work in "Paid in Full," Eugene Walter's successful play.

Billie Burke's starring vehicle, "In Pursuit of Polly," was written by Izola Forrester and Mann Page, while Eve Unsell prepared the scenario. Chester Withey directed.

Under supervision of Thomas H. Ince, R. William Neill directed Dorothy Dalton in "Green Eyes." Ella Stuart Carson is the author of the story.

In "Coals of Fire," presenting Enid Bennett, Fred Niblo, husband of the young Australian star, makes his screen bow in the leading male role. Victor L. Schertzinger directed.

Dorothy Gish will start work soon at the Griffith Studio on the first of seven pictures for Paramount, under the direction of Elmer Clifton.

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Irene Castle Heads Pathe Release List for End of Month—"The First Law," starring Irene Castle, is the important feature of the Pathe program released for July 28. Antonio Moreno is Mrs. Castle's leading man in this play. "The First Law" is based upon a novel by Gilson Willets, who is now regularly engaged by Pathe and who wrote "Hands Up," the new Pathe serial.

The comedy feature is supplied by Toto and a bevy of beautiful girls in "Beach Nuts."

The concluding part of "Britain's Bulwarks" is called "The Canadians at Vimy Ridge."

The seventh part of the Post Travel Series is called "The East Indians in British Guiana."

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New Issue of Snakeville Comedies—Beginning August 10, Essanay will issue a new series of the Snakeville comedies. This is the third block of ten pictures put out on these Western comedies, which feature Slippery Slim, Mustang Pete and Sophie Clutts. They will be released through the General Film Company. The first twenty are now on the market.

Fox Stars Turning Them Out at East and West Studios—Five William Fox productions are in process in the East and at the Fox studios at Hollywood. In the West, Director Robert Thornby has taken Jewel Carmen and a company of players to Huntington Lake, where scenes will be filmed for "Lawless Love," adapted from a magazine story by Max Brand.

William Farnum and his director, Frank Lloyd, and a company of thirty are down in the Grand Canyon in Arizona filming scenes in the Zane Grey story "The Rainbow Trail," which is a sequel to "Riders of the Purple Sage."

Director J. Gordon Edwards has started on "The She-Devil," his twenty-eighth production for Fox, and while Gladys Brockwell is away on a vacation Director Edward LeSaint is cutting her latest photo-drama, "Kultur."

Director Lynn Reynolds is now in the second week of the filming of "Mr. Logan, U. S. A.," in which Tom Mix will be starred.

In the East a big production directed by Richard Stanton has just been finished. George Walsh has completed "Under the Yankee Flag" and Peggy Hyland is working on "Bonnie Annie Laurie." "The Liar" is the title of a drama which Virginia Pearson has in work at the Blackton studio in Brooklyn. "The Prussian Cur," directed by R. A. Walsh, has been completed.

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Martin Johnson's Cannibal Pictures at Rivoli—One of the most startling exploits, it is said, ever photographed will be shown to Broadway audiences when the Martin Johnson picturization of life in the South Sea Islands will be featured at the Rivoli for the week starting July 21. Remarkable as these pictures are said to be from the artistic standpoint their greatest merit lies in the startling portrayal of actual living conditions and tribal customs of these queer peoples. It was only after being captured, wounded several times and finally rescued through the medium of a British man-of-war that Mr. Johnson and his wife were able to bring back to America the photographic history of the trip.

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Two New Series for Educational—Among the announcements of the Educational Films Corporation for the fall season are a series of short reel Indian pictures and a series of motion picture interviews with celebrities. The Indian pictures are the product of the Northwestern Film Corporation of Sheridan, Wyo., of which J. E. Maple is the directing head. These are not fake Indian pictures, but real stories with all the roles played by redskin actors. The interviews with celebrities will be real living interviews concerning topics of the day.

Pathe Plans Extensive Advertising Campaign for "Hands Up"—A pretentious advertising campaign has been planned by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in connection with "Hands Up," the new Pathe serial in which Ruth Roland appears, and which will be released on August 18.

Practically every important city and town in this country will be widely posted with 24-sheets, printed in six colors from a sketch by Burton Rice, the artist. The poster will show the Phantom Rider, the mystery character of the serial, with Ruth Roland in his arms, escaping from pursuing Indians. One hundred printings were necessary, it is said, to bring out the proper shadings of color.

As the posters will be on the billboards by August 5 sufficient time will be given for public interest to be aroused. A great number of exhibitors, it is indicated, will take advantage of the campaign to tie it up to their own theaters through advertising in local newspapers and billposting of their own.

The list of advertising material embraces one, three and six-sheet posters on each episode of the serial; the usual lobby display of photographs, a general herald in two colors similar to that used for "The House of Hate," one-column newspaper cuts of Ruth Roland and George Chesebro, black and white photos of Miss Roland and other leading members of the cast and four slides.

Pathe will deliver posters and other advertising material to its exchanges several weeks before release.

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Business Plus Patriotism in Universal's "Yellow Dog" Campaign—In connection with the picturization of Henry Irving Dodge's great win-the-war story, "The Yellow Dog," Universal is conducting a publicity campaign entirely different to anything heretofore done in connection with a great picture play. The advance publicity campaign is designed to serve the Government in the elimination of insidious German propaganda and to publicize the picture by the indirect method of making the "Yellow Dog" as an individual as intensely hated as the Kaiser. To this end an unusually large appropriation has been set aside, and the work of forming Anti-Yellow Dog clubs and organizing companies of boy detectives is going forward in all parts of the country.

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Society Girl Screen Star—Marjorie Kay, a Detroit society girl who has seen actual service on the French war front as a nurse and a driver in the ambulance corps, is to be starred by Goldwyn. Miss Kay offers a bonus of $500 in addition to the producer's check for a scenario written around her war experiences.

Batch of News from Triangle at the Culver City Studios—Two pictures have been completed and five stories put into production at the Triangle Culver City studios, several well known players having been secured especially for these features. Chief among these is Harry Mestayer, a Broadway favorite, who has been engaged for the leading role with Director Gilbert P. Hamilton in "High Tide," in which Mestayer is shown as a successful playwright and author, who has risen from a street "newsie" through sheer ability.

The stories which have been completed for the Triangle program include, "The Price of Applause" with Jack Livingston in the featured role, supported by Joe King and Claire Anderson, and a new Roy Stewart western thriller, directed by Cliff Smith, "Cactus Crandall."

Four other Triangle stories have been cast. They include "The Mask," by E. Magnus Ingleton; "Wild Life," written by Mary V. Dearing, and adapted to the screen by Charles J. Wilson, Jr.; "Daughter Angele," adapted by George Elwood Jenks from the original story by M. H. Stearns; and "Untamed," the work of Kenneth B. Clark.

Director Christy Cabanne, one of the recent additions to Triangle's directors, having completed the interiors on "The Mayor of Filbert," the super-production which is being made from Charles F. Stocking's novel of the same name, is working at Santa Ana on the exteriors. He also took along his next story, "When Bearcat Went Dry."

Albert Parker, the new Triangle director who is handling Gloria Swanson in her latest vehicle, "Shifting Sands," has been working on a set which covers an entire glass stage. It represents a fashionable modiste shop.

A bit of Naples has been transplanted to the Triangle studios for Alma Rubens' latest Triangle picture, "The Ghost Flower," under the direction of Frank Borzage.

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Marion Davies Company Back in Town—Having returned from Washington, where many exteriors were made, the Marion Davies Company is working in the Norma Talmadge Studio in East Forty-eighth Street. While in the national capital Director Steger was enabled to secure some unusual "shots" of the War, Navy and State Buildings, the White House and the Capitol.

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Petrova's Fifth Special Vehicle "The Tiger Woman"—It is announced by the Petrova Picture Company that the editing and titling have been completed on the fifth production by Madame Petrova. The picture is a film version of the celebrated novel "Patience Sparhawk," by Gertrude Atherton.

It was decided by Mme. Petrova and her associates to change the title and the picture will be released as "The Tiger Woman."

Madge Kennedy in "Friend Husband" Has Notable Support—The atmosphere of smart society is admirably carried out in Madge Kennedy's newest Goldwyn picture, "Friend Husband." This is accomplished not only by rich and beautiful settings executed by Hugo Ballin, but a cast of finished players, each accustomed to roles such as are found in the Madge Kennedy play.

Again the star has a new leading man, Rockcliffe Fellowes, a player of notable achievements and wide experience. The part assumed by him in "Friend Husband" suits him and is employed to capital advantage. Only two feminine players support the star; Victory Bateman, who was Aunt Judith in Madge Kennedy's "Service Star," and Jean Armour, who makes her debut under the Goldwyn trademark.

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Kathleen Clifford Now Second Plaza Star—Kathleen Clifford, it is announced by W. W. Hodkinson Corporation, is to be the second star to appear in their new brand of Plaza Pictures for early release. Her first picture will be "Angel Child," a comedy of youth. It was written by Harl McInroy, and is the story of Glory Moore, a mischief loving younger sister who keeps things lively for her family, even unwittingly messing up father's business affairs.

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"Secret Strings" Selected for Olive Tell—Maxwell Karger, production manager of Metro's Eastern Studios, has selected as the initial production for Olive Tell, who has just been made a star, "Secret Strings" originally a short story from the pen of Kate Jordan. Its adaptation for Miss Tell was made by June Mathis of the Metro scenario staff. William J. Kelly will be the leading man, and John Ince will direct.

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Lasky Studio Helps Soldiers' Theater—When Dwane Lyons, once an assistant to Wilfred Buckland, art director at the Lasky studio in Hollywood, but now in the anti-aircraft battalion at Fort Rosencrans, Cal., learned that sets were needed for the soldiers' theater at the camp he consulted the studio's head men, with the result that a complete set of interiors was built and donated to the soldiers.

. . .

Vitagraph Releases Include Alice Joyce in "The Highest Bidder"—Vitagraph releases for the week of July 22 are:

Blue Ribbon feature, five parts, "To the Highest Bidder," featuring Alice Joyce. Adapted from the novel of the same name by Florence Morse Kingsley. Directed by Tom Terriss.

Serial, two parts, "Flames of Peril," Episode No. 2 of "A Fight for Millions," featuring William Duncan with Edith Johnson and Joe Ryan. Written by Albert N. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big V Comedy, one part, "Bathing Beauties and Big Boobs," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy, "The Cub and the Daisy Chain," featuring Mr. and Mrs. Sidney Drew.

New Selig Offices Now Doing Business in Godfrey Building—As a result of numerous conferences by Col. William N. Selig, Sidney Garrett, president of J. Frank Brockliss, Inc., and Ben Blumenthal of the Export and Import Film Company, Inc., offices have been opened in the Godfrey Building, 729 Seventh avenue, to facilitate the movement of Selig films throughout the world. The contract recently entered into by Messrs. Garrett, Blumenthal and Selig gives full control of all Selig productions of the past and for four years to come to the house of Bengar Pictures, Inc. This applies to all territories of the world, excluding the United States, Canada and Great Britain. Every civilized country has been entered and thoroughly canvassed by representatives of this big foreign house and from the catalogue of Selig productions outgoing shipments are being carried by nearly every boat leaving our shores.

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General Film's "Her Moment" Ready—Samuel H. London's "Her Moment," the seven-part dramatic production with Anna Luther starred, has been released by General Film Company. Prints have been supplied to thirty exchanges in the United States and Canada and showings are being held for exhibitors. Advance bookings for "Her Moment" have come up to expectations and are said to promise a wide popularity for the feature. Mr. London has provided an emotional story depicting a woman's servitude and her struggle for pure and true love.

Mabel Normand has but to call and all the forest lovers will respond. "Back to the Woods" (Goldwyn)

A tense moment for Katherine Harris Barrymore in "The House of Mirth" (Metro)

Vivian Martin and her director, James Young, during the filming of her new picture, "Her Country First"

Harold Lockwood Here to Do Screen Classics Pictures—Harold Lockwood and the members of his company are in town and are beginning work on "Pals First" for Screen Classics, to be released by Metro, which hereafter will handle these productions. The company is occupying the Bacon-Backer Studios, which is a new plant with all modern facilities.

"Pals First" is a romantic drama based on Francis Perry Elliott's novel of that name and was presented on the speaking stage with William Courtenay and Thomas A. Wise in the leading roles. The story concerns the adventures of two wanderers, Danny Rowland and Dominie, graduates of Yale, Harvard, Sing Sing and San Quentin. The production is directed by Edwin Carewe, assisted by his brother, Finis Fox.

. . .

"Impossible Susan" Released—Margarita Fisher heads Mutual's schedule for the week of July 22 in "Impossible Susan," a typical five-reel comedy-drama dealing cleverly with the question of whether a woman makes the clothes or clothes make the woman. Miss Fisher's talent for plays of this type has been demonstrated during the last six months in a series of productions by the American Film Company, Inc., which has included "A Square Deal," "Miss Jackie of the Army" and "Jilted Janet." "Impossible Susan" casts Miss Fisher as an unsophisticated country girl.

Rolfe to Have New Company—B. A. Rolfe has disposed of his various connections with film concerns, and has formed a new company to be known as Rolfe Productions, Inc. He will produce the highest class of pictures with stars of the top flight in screendom. The idea is to make eight specials a year, and to introduce new and effective methods in manufacture and distribution. Prior to beginning the specials a serial in ten episodes portraying the accomplishments of Houdini in defying the elements and any kind of restraint will be produced, written by such master hands as Arthur D. Reeve and Charles Logue, on which work has been begun. Florence Reed has been signed as star for the first special feature, and after the production of her play and the serial the company will go to California for the winter.

. . .

World Seeking New Talent—World Pictures has sent Oscar Apfel to Wilmington, N. C., to direct Montagu Love in "Pirate's Gold," by Forrest Halsey. The scenes are laid in the Cypress Swamps adjacent to Wilmington. In making the picture it will be necessary to use a large cast, and the World Corporation will utilize local talent. Mr. Apfel has interviewed nearly a hundred young women there, and from them will make his selection. This is the beginning of the plan the World has decided upon to discover and develop future "greats."

. . .

Fred Stone's First Production Finished—Fred Stone has finished "Under the Top," his first production for Artcraft, at the Famous Players-Lasky Studio at Hollywood, and almost immediately following the completion of the big circus feature plunged into the production of his second picture. This will be "Johnny Get Your Gun," from the stage comedy in which Louis Bennison was starred some years ago, under the direction of Donald Crisp.

. . .

Gets State Rights for "Stolen Orders"—J. W. Burke, president of the Mid-West Greater Features Company of Denver, has signed a contract with William A. Brady whereby he has secured the latter's spy picture, "Stolen Orders," for Colorado, Utah, Nevada and New Mexico. "Stolen Orders" recently completed a four weeks' run at the Park Theater, New York, and was shown at Poli's Theater, Washington.

. . .

Mutual's Profit Makers Include Pictures by Gail Kane, Edna Goodrich and Hayakawa—With Sessue Hayakawa at work on the third of his series of eight special productions under direction of Haworth Pictures Corporation, Gail Kane producing the first of her series of dramas for Gail Kane Productions at a New York studio, and Edna Goodrich completing her second picture in New York, James M. Sheldon, president of the Mutual Film Corporation, has negotiations in progress which soon will bring other important stars into affiliation with the Mutual. "In reorganizing the Mutual releasing schedule," said Mr. Sheldon, "we are arranging for productions of the highest merit and most certain box-office value. The pictures which come to the screen over Mutual's name will be exhibitor profit makers."

Universal Preparing for the Autumn and Winter—Acting upon instructions issued by Carl Laemmle, the producing units at Universal City are at work on subjects which are to be scheduled for release during the coming autumn and winter. With all plans for an aggressive sales drive completed, it is the desire of the executives to be even further ahead in negatives than at present.

Monroe Salisbury, one of the Universal aces, has a new director, William Wolbert, and a new leading woman, Adda Gleason. The picture on which Salisbury is at work is "That Devil Bateese." Miss Gleason will be remembered for her work with Salisbury in "Ramona."

Edith Roberts is at work on a screen version of "The Doings of Diana," by Rex Taylor, under the direction of Jack Dillon, who left D. W. Griffith's organization to assume charge of the Edith Roberts company.

The working title of the production in which Mae Murray is being starred under the direction of Robert Leonard is "Merry Mary McGuire," and among the cast will be found William V. Mong, formerly a Universal director.

Ruth Clifford has started a production under the direction of Rupert Julian, the tentative title of which is "Mating Time." The story is by Elliot J. Clawson, Rupert Julian and Fred Myton.

Eddie Lyons and Lee Moran have a new leading lady in Dot DeVore, a former musical comedy singer. Little Zoe Rae has been started in a story adapted from the Arabian Nights. Its title is "Sinbad the Sailor," and the tiny player is supported by Georgie Hupp and Raymond Lee. Priscilla Dean is working as the star in a story entitled "Joan of the Apaches," written by Harvey Gates and produced by Joseph De Grasse. Allen Holubar has started production on a story of his own for Dorothy Phillips. It is entitled provisionally "Till We Meet Again."

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Jester Sells Foreign Rights—Negotiations have been completed by William Steiner, founder of the Jester Comedy, whereby the foreign rights to Jester Comedies will be handled by the Robertson-Cole Company through their film division at 1600 Broadway.

Piedmont Corporation Making Large Sales in Foreign Countries—The Lincoln Parker series of educational films has been placed in Scandinavian countries by the Piedmont Pictures Corporation. In addition it has closed "The Eagle's Eye" for the Spanish West Indies and Cuba, and for Lima, Peru, a number of Paralta productions; Select Productions for Chile, Peru, Argentina, Uruguay and Paraguay; "The Seven Deadly Sins" for Brazil, Mexico, Argentina, Peru and Bolivia; "Beatrice Fairfax" for China, India, Burmah, Ceylon and Straits, Chile, Peru, Argentina, Uraguay and Paraguay.

All the recent Ivan special productions and Rialto de Luxe productions and a number of other big productions controlled by the Piedmont organization have been closed out for Porto Rico, Santo Domingo, Argentina, Uraguay, Chile, Peru, Bolivia, Ecuador and Brazil.

Other sales have been made for the Far East, France, Spain and Portugal, and the Nobel production, "Shame," goes to France.

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W. H. Film Co. Gets Lockwood-Allison Reissues—A contract was closed by the Arrow Film Corporation with the W. H. Film Company of Baltimore, disposing of the four five reel reissued Lockwood-Allison features, originally produced by the American Film Co. These productions are reissued under new titles.

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Universal After "Winter Showmen"—A nation-wide campaign urging exhibitors to keep their theaters open during the summer months has been inaugurated by the Universal Film Manufacturing Company. Conducted under the direct supervision of Carl Laemmle, a determined effort is being made to reach every exhibitor who in years past has made a practice of closing his doors with the coming of the first warm days and only throwing them open again after Labor Day. It is Universal's claim that every man who shuts his theater for the summer gives aid and comfort to the enemies of this industry, those ill-wishers of moving pictures who would be delighted to see them classed at non-essential. Particular attention is being paid to those exhibitors who, according to the records on file at the various Universal exchanges, are "winter showmen."

Paralta Presents Kerrigan and Glaum Pictures—J. Warren Kerrigan, under the direction of Ernest Warde, is making his newest Paralta Plays offering, "A Burglar for a Night."

He has the support of such notable screen players as Charles French, William Elmer, Robert Brower, Herbert Prior, Lois Wilson, Lydia Yeamans Titus and Norma Roamero. "A Burglar for a Night" is by F. McGrew Willis, and the scenario is the work of Mace Bishop.

Louise Glaum, Paralta star, began the filming of another production for that company this week. In this picture, as with her three previous Paralta Plays, the star will be directed by Wallace Worsley. The working title is "A Law Unto Herself," which probably will be changed.

The original story was supplied by Francis Paget, and the screen version was written by Jack Cunningham. It is laid in the Champagne district of France in three periods—1894, 1904 and the present.

• • •

New Camp Dix Reel—Intimate and entertaining views of life at Camp Dix are contained in the second release in the series of camp pictures which are being distributed for the Connecticut Film Company by General Film Company. New York, Delaware and Massachusetts soldier boys are shown at work and play, among the more interesting features being the breaking of camp by New York troops, instructions in making pack, ball game between the Philadelphia Athletics and the Camp Dix team, a boxing match and Mme. Schumann-Heink singing to the soldiers.

• • •

Buyers' Lobby Installed by Sidney Garrett—An innovation in the new quarters of J. Frank Brockliss, Inc., 729 Seventh avenue, has been installed by President Sidney Garrett. A visiting buyers' lobby has been furnished as a rest and conference room as well as a foreign film journal library. Every motion picture publication in America and all foreign tongues is kept on file for the reference and edification of foreign buyers. As the projection rooms are busy nearly all day, the lobby is a great comfort to foreign buyers while waiting for their particular production to be screened.

FLORENCE MILLS
Well-Known Actress, Who is to Have Her Own Film Company and Direct Her Own Pictures.

"Heredity" and "Blood Will Tell" Features of World Program—First on the schedule of World Pictures for August comes "Heredity," in which Barbara Castleton is starred and John Bowers featured. The story is by Maravene Thompson. The theme is based on the old adage "Blood will tell." William P. S. Earle directed.

August 12 is the date for "The Beloved Blackmailer," in which Carlyle Blackwell and Evelyn Greeley are starred. Harry O. Hoyt is the author, and Dell Henderson directs.

August 19 has "Merely Players," starring Kitty Gordon, with Irving Cummings supporting her. The story was written by L. Case Russell and directed by Oscar Apfel. It has great dramatic strength.

• • •

Triangle's "Golden Fleece" Ready for Release—Director Gilbert P. Hamilton, of Triangle, has completed his production of "Golden Fleece," a picturization of Frederick Irving Hamilton's story by that name, which recently appeared in the Saturday Evening Post. It is offered as the first release of the Triangle program for the week of July 28, and features Joe Bennett and Peggy Pearce.

Louise Glaum in "Wedlock" (Paralta) enjoys a moment of confidences

The ninth birthday of the small boy is a big day with him gastronomically. A scene from "To the Highest Bidder" (Vitagraph) in which Alice Joyce appears

Fred Stone performs many acrobatic stunts in "Under the Top" (Paramount)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Boston Convention an Improvement—Warning of Stock Propositions—Pictures for Real Peace—Throw Out Bad Ones

THE Boston exhibitors' meet is much on the order of the first national exhibitors' gathering I ever attended. No fads or frills. A few exhibits, to be sure, but no long lines of silly girls and escorts waiting outside for a chance to step in, have a look, and run home to tell how disappointing in appearance Miss —— *really* is! "And Harold Pickjack; why, do you know his hair is *half* gray!" That first affair was just the serious discussion by serious men of motion picture questions as they seriously affected the motion picture exhibitor. The place, Dayton; the year, 1912, I think. I am glad the exhibitors have gone back to that sort of a national get-together. It tends to cement exhibitor and manufacturer—the other sort to cause bad blood between them! And the industry has too many enemies *outside* to lose time on bad feeling within its ranks. "Boston, 1918," can well afford to emulate that earlier Dayton meet.

But Boston, luckily, is without the tragedy that black-bordered the record of the Dayton convention. James P. Chalmers, who with Thomas Bedding was the leading trade journalist of the day, walked into an elevator shaft at the convention hall, and though falling but a short distance, suffered injuries that caused his death early the next morning. He had come out expressly to "cover" the convention news, too! For many hours the conventionites did not even know to what hospital he had been removed. Harry Raver and Frank Wingh finally located the stricken editor.

At that day the Middle West was ahead of the East in the quality of its picture auditoriums. I remember that a group of New York exhibitors walked around Dayton and marveled at the fine layout of every picture show. The neat poster displays were a real novelty. Back East we were used to all manner of flamboyant announcement signs. Lurid lithos that had nothing to do with the picture on the screen were employed everywhere. Our shows were mostly stuffy, and the usual admission charge was a nickel. The Dayton showman was getting a dime and fifteen cents even then. Rothapfel has since come to Manhattan, and we don't have to gape at the out-of-towner's showmanship! The average New York picture house is as well conducted as the average Daytonian. The world *do move!*

. . .

THE end of a censor brings to view a man who was the cause of the end of a whole *board* of 'em, and I mean (yes, despite that Elliot circular!) Governor Whitman of New York. He has just been elected a vice-president of the League to Enforce Peace, and as he is a sincere movie advocate he can help both film and League if he will win them to a proper consideration of the power of the screen. Whitman knew us from the propaganda side early, for while still district attorney in Manhattan he enlisted the pubilc in his war on undesirables through a film called "Fighting the Vice Trust." The picture was one of the more or less crude sort you saw six years ago—one of the first multiple reeler—but it was a great warning.

The League should get the advantages of a *genuine peace* over to publics of the nations of the world through the same channel. And when that kind of a peace has been won, the screen can accustom people to its beautfes as no other invention will. I do not except the printing press even. Views of Belgium *before* and *after* Militarism's March will provoke a distaste of war making in ANYONE. And there are no end of other object lessons.

The wonderful post-war value of movies is significantly indicated by the dispatch from Jerusalem telling of the flocking of the inhabitants to the newly constructed picture shows that screen British propaganda films. And from Hunland we learn that the first thing the Berlin commercial mission did in conquered Jassy was to reopen five motion picture theaters—but these are going to justify Frightfulness as against Peace, of course!

. . .

IF YOU don't believe our bad eggs hurt our business and ought to be driven out, the tale of a "studio grant" by a certain California municipality to a certain film producing company will help to convince you. The latter is of first-class reputation and because of the high standing of its personnel was invited to do its future producing at the certain California city, which was to provide an up-to-date studio as an inducement. The film company was glad to make so advantageous an arrangement, and the merchants of the town, on the other hand, were more than satisfied to erect a studio for the advertisement that "Made in ——" on each picture title would mean. It was a beautiful burg, too, that would live up to the advertising! The deal was about to be consummated when——

Mothers of daughters began to remember how "chasing" directors in another section of California had gotten into the newspapers through certain of their acts, not always truthful tales. Stories of amateurs who became over-night stars were now recalled. The allegations of Los Angeles clergymen and clubwomen (having *some* foundation in fact) were taken out of camphor and aired. The fact that the looseness aforesaid had been current for years was held to mean that the heads of the producing concerns themselves winked at it, and this was an ugly condition.

The industry, *as an industry*, seemed immoral, and starting with the protest of a single frightened minister, the anti movement found friends everywhere. The studio proposition is at an absolute standstill, and the film company, who are okay people, are properly grieved; and so are the live-wire merchants, who had investigated the former parties thoroughly and knew they would be a credit and a publicity stimulus to the town.

How much longer are we going to let 5 per cent. of us discredit the remaining 95 per cent?

This seems a good time to be rid of them.

I LIKE the under-dog, and I like to champion his cause. And when he is a movie fan whose movie-enthusiasm has brought him into ownership of "bum" movie stock, his cause becomes 100 per cent. mine! I would like to warn the picture-goers of Philadelphia, through my exhibitor readers there, of the most determined effort to unload movie stock that the Quaker City ever knew. And engineered, if my surmise is correct, by a single promoter, although via two "propositions." The idea being, it would seem, to get the money.

THE DEADLY PARALLEL

(Strangely similar phrases are indicated by italics.)

From post card of "Birth of a Race" Photoplay Corporation:

"THE BIRTH OF A RACE," a mammoth twelve-reel feature, is now nearing completion and will be on the screen very soon. Those who know say that more people will see the "Birth of a Race" than have ever seen any other picture, and that it is sure to smash all financial records as a big, quick money-maker.

You can get stock now provided you act quickly. We began placing this issue only recently and yet nearly 7,000 *discriminating investors have become stockholders. It is now only a matter of days before the stock will positively be withdrawn from the market, so no matter whether you have* $50 *or* $5,000 *to invest, TEAR OFF the attached postal card and mail NOW—TO-DAY*—and you will receive our descriptive booklet explaining fully this unusual *out-of-the-ordinary opportunity now confronting you.*

BIRTH OF A RACE PHOTOPLAY CORPORATION
Suite 1,000—1418 S. Penn Square, Philadelphia

REVERSE SIDE:

"Birth of a Race" to be a Record-Breaker. *Did you know that dividends of 1,000% are not unusual in the feature film business?*

Did you know that

Each $100 *invested in Million Dollar Mystery made* $700.

Each $100 *invested in Birth of a Nation made* $1,800.

Each $100 *invested in The Spoilers made* $1,000.

Each $100 *invested in Traffic in Souls made* $3,000.

Do you know that you have a chance to make the same big profits and perhaps a great deal more?

Without obligation please send me complete information regarding the million dollar photoplay, "Birth of a Race."

Name .....
Residence Address.....
Business Address.....

From post card of Lincoln Pictures Classic, Inc.:

"LINCOLN"—THE MAN OF THE PEOPLE—*a mammoth twelve-reel feature,* Motion Picture, *is now nearing completion and will be on the screen very soon.* It will show everything relating to the character, principles, influence and achievements of this great man. An everlasting monument, an educational medium and a patriotic propaganda at this psychological time. *Those who know say that more people will go to see "LINCOLN"—From the cradle to the grave—than have ever seen any other picture, and as a big, quick money-maker it will break all financial records.*

DO YOU WANT TO SHARE IN THE PROFITS OF THIS GREAT FILM SPECTACLE?

You can get the stock now provided you act quickly. Thousands of *discriminating investors have become stockholders. It is now only a matter of days before THE STOCK WILL ALL BE SOLD, so it makes no difference whether you have* $50 *or* $5,000 *to invest, TEAR OFF the attached postal card and MAIL IT TO-DAY—NOW*—and you will receive full information about this exceptional and *out-of-the-ordinary opportunity now confronting you.* which enables you to have a small investment make as much as a big investment has in the past.

LINCOLN PICTURES CLASSIC, INC.,
Suite 204 Franklin Trust Co. Bldg.,
22 South 15th Street, Philadelphia, Pa.
Phone Locust 4835.

REVERSE SIDE:

Lincoln, the Man of the People—a Gigantic Motion Picture Spectacle, to be a Record Breaker.

Dividends of 1,000% *are not unusual in the feature film business.* "Sounds impossible!" But it's true.

Is it news to you that

Every $100 *invested in Million Dollar Mystery made* $700.

Every $100 *invested in The Spoilers made* $1,000.

Every $100 *invested in Traffic in Souls made* $3,000.

Every $100 *invested in Birth of a Nation made* $1,800.

That the Hearts of the World took in $1,827 more than Birth of a Nation did the first week's run.

Do you know you have a chance to make the same big profits and perhaps a great deal more?

Without obligation please send me complete information regarding the Million Dollar super feature Motion Pictures Classic, "Lincoln—the Man of the People."

Name .....
Residence Address.....
Business Address.....

The telltale italics abound in almost every sentence, eh what? IS the Old Exhibitor wrong in his idea of a concerted "drive"? Doesn't it look as if the movie promoters were out to "cover" Philadelphia QUICK? *Does* it look as if "The Birth of a Race" people had mended their advertising ways?

Nine out of ten movie stock promoters "use the mails to defraud," and *there* would appear to lie the remedy. The Government is doubly peeved these days at men who offer bonanza profits to investors who are considering the *smaller* interest on Liberty Bonds! Government prosecutors get results (witness the Emerson Motors case in New York): county attorneys usually do not.

The original promoters of "Birth of a Race" stock suffered, after much clamor by the Chicago district attorney, the joke punishment of a thousand dollar fine! In New York the livest assistant district attorney since James W. Osborne—one Brogan—has the Standard Film Industries heads awaiting trial under big bail, but it's a long lane to a decision. The most promising point of approach, then, is through the United States District Attorney's Office, if it can be legally enlisted, and I trust that exhibitor readers will advise this to the fleeced whenever possible.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Full Pay Under Standard Contract — What Actors May Do

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, July 16, 1918. The following members were present: Messrs. Francis Wilson (presiding); Arliss, Coburn, Cope, Hull, Kyle, Mitchell, Stevenson, McRae, Breese and Westley.

New members, New York office: Elsie Bartlett, Marion H. Buckler, Emma Campbell, Dore Davidson, Susanne Feday, Margaret Ferguson, Victoria Gauran, Leonard Grover, Jr., Mary Hampton, Joseph Harris, Gerda Holmes, Frances M. Kaufman, E. John Kennedy, Neil Martin, Mabel Montgomery, June Mullin, Helen Murdock, Esther T. Nelson, Grace H. Nolan, Gabrielle Perrier, Edith Potter, Frank M. Readick, Lieutenant Gitz-Rice, Willard S. Robertson, Gustave Rolland, Lillian Ross, Edna Spence, John Thorne, Dorothy Tierney, Ruth Tomlinson, Percival Vivian, Ruth Vivian. New Life Member—Elsie Ferguson Clarke.

The Council regrets to announce the death of our member, Isabell Sherman. Miss Sherman's sister has written us saying the deceased "loved the Association, and was proud to belong to it," adding that if Miss Sherman owed anything for dues she, the sister, would be glad to pay it. The Council has made a recent ruling that the death of a member cancels his obligation for unpaid dues.

If any member doubts the usefulness of the A. E. A. to him because he may never have brought it a claim to collect, let him not forget that under the standard contract, which with his co-operation we are striving to maintain, he receives full salary every week he plays and extra pay for extra performances.

Grant Mitchell of the Publication Committee, who pursues his service to the Association with exemplary zeal and ability, called upon the Government's Committee on Public Information to learn what particular things actors might do as war work during their summer respite from the stage. His reply came in the form of a letter containing these points:

"There is a demand for service on farms, for harvesting crops not only in the northern part of New York State, but generally throughout the country.

"More information concerning this branch of work can be had by applying at the Government Employment Bureau, 22 East Twenty-second street, New York City.

"By writing to John D. Ryan, of the Aircraft Production Board, actors could learn how they might be sent West to inspect the cutting and shipment of lumber to be used in making airplanes. Some men in this work have been commissioned into the Signal Corps—the others acting in a civilian capacity.

"There is another opportunity in giving entertainments to the shipbuilders in the shipyards, thereby stimulating the morale of the workers. Information concerning this could be secured from Rev. W. W. Eaton, care the Shipbuilding Board, New York City."

Engagements for next season are now being made. Ask for the standard contract until you get it.

By Approval of Council.

LIBERTY THEATER NEWS

"Mary's Ankle" played a most successful engagement last week in the Liberty Theater at Camp Grant, Rockford, Ill.

Raymond B. Fosdick, the chairman of the War Department Commission on Training Camp Activities, has returned from France, where he had been studying camp requirements for the commission. It is probable his report will contain suggestions as to overseas entertainment.

Harry Neville, of New York City, has been appointed Dramatic Director at Camp Grant. Mr. Neville was born in Australia and has played in every English-speaking country in the world.

"Her Soldier Boy" was given a successful return engagement at the Liberty Theater, Camp Grant, last week, packing the house daily.

Fifteen acts of vaudeville were presented to a full house at Camp Lee recently, under the direction of Father Driscoll and Manager Jacobson of the Liberty Theater.

R. R. Smith, director of the Liberty Theater in the Washington office, makes this announcement of Liberty Theater changes: James Williamson appointed assistant manager of Camp Gordon; J. F. Farrel is taking charge of Camp Sevier, where the theater is being reconstructed for an opening on August 1; Frank Lee of Camp Sherman is in charge of Camp Jacobson; Reed Meyer is temporarily in charge at Camp Sherman; Charles Salisbury has been appointed manager at Camp Fremont.

George L. Sargent, the new manager of the Liberty Theater at Camp Kearney, spent a week in New York making arrangements for musical stock plays to be produced by him in the Liberty Theater at Camp Kearney, opening August 15. The company will be engaged and rehearsed in Los Angeles.

The Le Roy stock company opened in Camp Taylor, Ky., July 21.

Vinton Freedley of New York City, who has been assisting in the booking of Liberty Theater plays for the War Department Commission on Training Camp Activities in its New York office at 1520 Broadway, has resigned to enlist in the Marine Corps, and will begin training at the marine base, Paris Island.

Nora Bayes, who is now touring the Liberty Theater circuit, was presented with a loving cup at Camp Mills by the Third Field Artillery, in which organization she holds a commission as Chief Scout. Miss Bayes, who now appears in the regulation army uniform, was thus honored because of her patriotic services in singing gratuitously on the Liberty Theater circuit.

Joseph Welch Dead

No more will he move audiences to tears or laughter by his portrayal of the Jewish immigrant, for Joe Welch is dead. He died last Monday at Westport, Conn., having been ill for more than a year.

Welch was born in the down-town section of this city forty-five years ago, and early showed an aptitude for the stage. His first real chance came when at 25 he was doing a turn at Brighton Beach, where Tony Pastor went to look him over and at once engaged him for a year. Welch continued in Pastor's company until the death of the latter, when he signed with Keith & Proctor and appeared in all their theaters.

Joseph Welch was his real name. He resided when in town in West 168th Street. He is survived by his wife and two daughters.

* * *

Repeat at New Brighton

Doyle and Dixon are back in vaudeville at the New Brighton. They danced their way into popular favor, doing for the most part the eccentric steps they created during their recent starring tour in "Chin-Chin."

Irene Franklin and Burton Green, in their second week, offered a revised program of songs. Their success was more pronounced than in their first week.

"Some Bride," a delightful story in song and dance; Officer Vokes and his dog, Don; Count Matteo Perrone and Trix Oliver in a miniature musicale; Shelton Brooks and Ollie Powers; Jay Gould and Flo Lewis, the Misses Chalfonte and Frank Shields conclude an interesting bill.

* * *

Marriages

HIRSCH-HALL — Louis A. Hirsch, the composer who wrote the music for "Going Up," "The Rainbow Girl" and "Ziegfeld Follies," was married last Thursday to Genevieve L. Hall of this city.

* * *

Deaths

PRUETTE—William Pruette, long and favorably known as a baritone in musical comedy and operetta, died of tuberculosis at Liberty, N. Y., on Monday last. He sang leading parts with the Emma Abbott Opera Company, had the title role in "Rob Roy," was with De Wolf Hopper in his big successes, sang with Fritzi Scheff in "Mlle. Modiste" and originated an important part in "A Chinese Honeymoon." He had been idle through ill health for more than a year, but was cared for by George M. Cohan. He is survived by his wife and two sons. He was about 60 years old.

FISHER—Kate Fisher, well known to the American stage in the days of the Civil War, was buried in Greenwood Cemetery last Sunday. She was in her eighty-fifth year.

GOOD BILL AT PALACE

Mlle. Dazie, Anna Wheaton and Harry Carroll Headline Program

With Mlle. Dazie's toes as active as ever, and with her good taste and splendid selection of material happily present, the classical and popular dance revue she presented met with instantaneous success with the Palace patrons. Her final number, "L'Aeroplane Victorien," was especially well received. M. Bonne and Ed Jones, with the Misses Heiser, Nolan, Housen and Bunn, gave admirable support. Indeed, Dazie was a welcome visitor in New York and her freshness and charm made the hot day more endurable.

Anna Wheaton and Harry Carroll proved again how good entertainment will always find a warm welcome in the two-a-day. With a decidedly pleasing personality and real ability to "put over" a song, little Miss Wheaton—after a long absence in "Oh, Boy"—demonstrated again that she is an excellent partner for Harry Carroll. Mr. Carroll's compositions were enthusiastically received—especially two new ones which deal with the war. The Wheaton-Carroll number was a happy selection, and one that will attract vaudeville-goers.

Fradkin, the violinist, assisted by Jean Tell, a talented soprano, contributed several really musical selections. Fradkin chose his repertoire carefully and played with feeling and technique. Miss Tell, pretty and possessing dramatic ability, sang in rich, clear tones. She should become a great favorite in vaudeville.

Walter Brower has a humorous monologue. He has a natural and easy manner and was thoroughly amusing. Juliette Dika sings in an Irene Bordoni manner and won the audience with her "Tout la Bas"—"Over There," in French. Charles Ahern presents pleasing comedy in "At the High Life Cabaret," and "Circus Day in Toyland" is an interesting number in which all the old thrills of the circus are realistically presented through the use of puppets skilfully manipulated.

"Somewhere in France," a sketch by John Barclay, dealing with trench life, gave Roy Torrey, Charles Walt, Horace Rueve and John Barclay opportunities to sing several new war songs and a number of old favorites, such as "Keep the Home Fires Burning."

Andrew Tombes and Rena Parker, late from "Flo-Flo," were seen in—according to the program—"A Jolly Review Effervescent.' They have a pleasing number and met with approval. All in all, the Palace bill provided good entertainment.

* * *

"Eyes of Youth" Moves

"The Eyes of Youth," with Alma Tell, has been moved from Elliott's Theater to the Thirty-ninth Street Theater, next door, where it will remain for the summer.

NEWS OF THE WEEK IN STOCK

4,000th PERFORMANCE

Albee Company Celebrates Eighteenth Season of Stock

PROVIDENCE—Stock companies may come and stock companies may go, but Edward F. Albee's excellent stock company at Keith's Theater, Providence, goes merrily and successfully on, and on Tuesday evening next will give its four thousandth performance. The Albee company is a spring and summer organization, and for eighteen seasons averaging twenty weeks each it has presented to Providence theatergoers the best dramatic successes. It had its inception in April of 1901, with Helen Reimer, Malcolm Williams, Valerie Bergere, the late William F. Owen, the late Walter Thomas, Sadie Handy, Helaine Hadley, Lisle Leigh and Roy Fairchild in the roster. Helen Reimer is the only member of the original company who still is with the organization, she long ago having been given a life contract with the company and the key to the city. The many changes in the organization with the seasons brought here many players well known on Broadway, including Tom Wise, Edwin Nicander, Sydney Shields, Frank Losee, Orme Caldara, Berton Churchill (who is at present with the company and has been a member of it for twelve seasons or more), John Craig, Mary Young, Lynne Overman, Margaret Wycherly and Dudley Hawley. The current and eighteenth Albee company includes Helen Reimer, Berton Churchill, Raymond Bond, May Buckley, Walter Regan, Jean Shelby, Dorothy Tierney, William H. Turner (who has been with the company since 1913), Charles Schofield, Isadore Martin, Albert Gebhart, Eugene Revere and Samuel Godfrey.

The four thousandth performance on Tuesday evening is to be marked by special features, including speeches by the Mayor of the city and by Miss Reimer and Mr. Churchill; by the performance of a new march written by Charles Lovenberg (manager of the company and Keith's Theater), dedicated to the Albee Stock Company; and by souvenir pictures of the current Albee company. A number of former members will journey to Providence to participate in the event, and already telegrams of good wishes and congratulations from managers and players to Manager Lovenberg have begun to arrive.

* * *

"Hempfield" at Pabst's

MILWAUKEE—The Russell Janney Players are playing "Hempfield" at the Pabst Theater this week. This is the first time that it has been produced on any stage. The opening of the play was postponed from Monday to Tuesday night owing to the illness of Cathleen Nesbit, who has the leading role in the production.

Report Good Season

ROCHESTER—The Manhattan Players have been having a successful season at the Lyceum Theater since April 22 with William Collier's play, "Nothing but the Truth." Roy Gordon and Margot Williams played the leads. Others were Carl T. Jackson, Richard Tabor, a successful light comedy player; Mrs. Vida Crowly Sidney, charming in character studies; Helen Dale, Charles Halton, well known for his eccentric character roles; Miriam Sears, Charles Towne, J. Russell Webster, George Edwards and Hal C. Hayden.

Their second offering was "Cheating Cheaters," with Helen Holmes in the role she played in the original London company. Their other plays have been "Mary's Ankle," with Coralinn Waide in the leading role; "Here Comes the Bride," "Good Gracious, Annabelle," with Dorothy Mortimer making a hit as Annabelle; "De Luxe Annie," "Seven Chances," "The Naughty Wife," "Hit-the-Trail Holliday," "The Blue Envelope," and "Jerry," with Miss Mortimer as Jerry, was played the week of June 22. Other players in the company are Wilson Day, Betty Ross Clarke, Edwin Bailey, Hazel Sherman, Alfred Beaumont, Anna Athy, and Selmer Jackson, who succeeded Roy Gordon as leading man June 3. Business has been unusually good this year, which is no doubt due to the finished performances of new plays seen in Rochester for the first time. Howard Rumsey manages the company, assisted by Charles D. Pitt as stage director, J. Russell Webster as stage manager, and Charles Stillwell as scenic artist.

The Vaughan Glaser Players opened their season at the Temple May 6 with Avery Hopwood's farce, "Our Little Wife." Miss Fay Courtenay and Mr. Glaser play leads and renewed old acquaintanceship with their many admirers. Charles Carver joined the company July 1 for two weeks before leaving the stage to enter the ministry. Other old favorites seen are Constance Kenyon, Will D. Corbitt and Earle Mitchell.

B. H. Leffingwell.

Kettering Plays Praised

MINNEAPOLIS—Last week saw the first presentation of two new plays by a Chicago author. In Minneapolis the stock company at the Shubert Theater presented "The Greater American," a new play by Ralph Thomas Kettering, and from opinions of the newspapers and local critics who looked it over it is an unqualified success. The theatrical controversy between the "powers" in the East is bearing fruit for playwrights, for every New York producer had a representative in Minneapolis to see this play. Lou Houseman, representing A. H. Woods, believes the play to be one of the "finds" of the season, and the Minneapolis Tribune says that "it is a cameo—a portrait from out the past and the drawing of the character of Abraham Lincoln has not been equalled in book or play."

Mr. Kettering has offers from four producing firms, A. H. Woods, Oliver Morosco, Selwyn and Company, and Augustus Pitou, who are anxious to take it to Broadway.

The other Kettering play is called "The Girl He Left Behind" and was presented last week by the stock company at the Majestic Theater, Milwaukee, where it is commended by the newspapers there. Mr. Kettering's other play "Which One Shall I Marry?" has been seen in Milwaukee and of course the critics there are comparing the new play to that one. The Milwaukee Journal said that "it struck home to last night's audience. It told them a story that they knew and understood—a story of their own homes, their own children and their own heartaches." W. A. Atkins.

* * *

Moliere Play Produced

CHICAGO—The Great Northern Players are presenting this week "The Man Who Would Be Sick," by Moliere, with the regular cast and supplemented by vaudeville which includes Marie LaVarre, Bertha Booth, and Arco Brothers.

The Walton Pyre folks are offering at Warrington Theater, Oak Park, this week, a comedy entitled "Mam'zelle." W. A. Atkins.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JULY 27

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Rock-a-Bye Baby	May 22	79
Booth	Seventeen	Jan. 21	218
Broadhurst	Maytime	Aug. 16	398
Casino	Oh, Lady! Lady!	Feb. 17	207
Cohan and Harris	A Tailor-Made Man	Aug. 27	414
Eltinge	The Kiss Burglar	May 9	94
44th Street	Hearts of the World (film)	April 5	280
48th Street	Man Who Stayed at Home	April 3	235
Gaiety	The Rainbow Girl	April 1	130
Globe	Hitchy-Koo, 1918	June 6	61
Liberty	Going Up	Dec. 25	260
Lyceum	Tiger Rose	Oct. 3	341
Maxine Elliott	Eyes of Youth	Aug. 22	403
New Amsterdam	Ziegfeld Follies	June 18	48
Shubert	Getting Together	June 3	57

STOCK IS POPULAR

Predict Success of More Companies on the Coast

LOS ANGELES—There is every indication that stock companies at popular prices would prove highly successful in many Coast cities and towns now. The population has considerably increased of late years, and the high cost of travel and motion pictures are making the wise ones consider the big possibilities of the future. After all is said and done, there is a charm about the "spoken word" that "pictures" must always lack; and if practically the same prices were charged as are charged now for the latter there seems good reason to believe that good, popular priced stock companies will pay well. If the play brokers will be reasonable and not charge exorbitant royalties there is hope for all, and a great deal now is in their hands. They have had a lean time of late years, so perhaps they may try to meet the situation.

* * *

Fine Bill at the Temple

DETROIT—The bill at the Temple, week July 8, is considerably above the average, perhaps to celebrate the return of Al Green, orchestra leader, from the "valley of the shadow." The first honors go to Miss Norton and Paul Nicholson, who have a quiet litle comedy skit—done capitally. Then there is Gertrude Vanderbilt and Al Gerard, who in snappy costumes sing current songs to the evident satisfaction of the audience. Third, is Katherine Murray, who makes quite an impression with her talking songs; and Nana Sterling with Ralph Lohse, who have a lightening-fast acrobatic act. Dore and Halperin, Edwin George, Asahi and Company and the Five Terrenzas complete the bill. Marion Semple.

* * *

Present "Eternal Magdalen"

CLEVELAND—"The Eternal Magdalen," this week's offering at the Opera House by the Haliday-Lang Stock Players, created a great deal of local interest, by reason of the fact that the play was writen by a Clevelander, Robert H. McLaughlin, manager of the company, and that the film version of the same play was rejected in toto by the Ohio Censor Board last year. The play deals with the abolition of a segregated vice district, and was written at the time that Cleveland's vice district was abolished by War Secretary Baker, who was at that time mayor of the city. Eva Lang played the Magdalen, Jack Halliday the reporter, and the other members of the company were well cast.

* * *

"Very Good Eddie" in Newark

"Very Good Eddie" will be revived next week in Newark by the Aborns. For this event they have engaged Florence Earle, Jane Evans and Theodora Warfield.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

The Modern Organ as a Proper Aid in the Correct Showing of Pictures

BY R. P. MATTHEWS

NOT LONG AGO in a recent trade paper I read an article entitled "Organ vs. Orchestra." The conclusions of the author, apparently intended to show the organ as relatively inferior to the orchestra for motion picure work, were incorrect and, to say the least, based on hasty or mistaken judgment, the result of illogical reasoning. Such a statement, for instance, as "the benefits derived from an organ depend entirely on the player," cannot be said to carry weight in favor of his argument, for the same thing applies equally to the orchestra, which he recommends.

DEVELOPMENT GREAT

The fact is that we want both the organ and the orchestra, but if we must choose between the two, observation and experience have surely proved to the intelligent exhibitor that the modern organ is the most satisfactory accompaniment to the picture play. It is indeed more than an accompaniment—it is a necessary and indispensable part of it.

The modern organ is an evolution from the first primitive hollow reed blown by the breath of man. Its construction has developed step by step until it stands to-day as the world's greatest musical achievement. Up to the fifth century the organ was used exclusively in places of amusement. Later it was used in church services. The genius of many nations has contributed to its development. It has, however, remained for English and American genius to merge into one the majestic tones of the older cathedral organ with the brilliant harmony, varied instrumentation and symphonic possibilities of orchestral expression.

ORGAN THE VERY LAST WORD

The modern organ is the "very last word" in music for the pictures. In magnitude, variety and beauty of tone color it excels any musical instrument ever produced. In flexibility, ease of control and instantaneous responsiveness, in wide range of musical expression, it places under the control of one musician greater possibilities than are embodied in any orchestra. It provides better music with greater economy.

No phase of the motion picture industry has presented greater problems than the music. Many times I have seen good pictures ruined with inappropriate music. The overzealous orchestra too often "overplays" and detracts from the picture.

Music must not only be appropriate, it must "fit the picture like a glove." It must be interpretive, expressive and in good taste. There must be no harsh and abrupt changes. It must not intrude. It must help the audience to think and feel with the picture. The atmosphere of the picture must never be sacrificed to the music. What can best accomplish all this? I shall quote from Ernst Luz, whom I consider an authority, in answer to this question:

FITS ALL MOODS OF THE PICTURE

"What is this instrument that can do all these things as they should be done; that when a love scene appears on the screen, your emotions are awakened to such an extent that you can almost feel yourself in the picture; that when the situation appears highly dramatic, the gradual increasing volume of tone holds you tense; then comes the climax of the picture and with it the beautiful resonant full chord tones? What is this wonderful instrument? I have no doubt but that the majority of exhibitors who are reading this article have already in their mind answered this question. Of course, it's the pipe organ, that wonderful full toned instrument which can sway the emotions of everybody. It is unquestionably the appropriate instrument as an accompaniment to pictures."

It is a physical impossibility for an orchestra composed of a large number of men to accomplish what one good organist can accomplish in the proper musical accompaniment to the picture, and I hold the following statement to be a self-evident truth: It is easier to secure one good musician than seven good musicians. In other words, it is easier to secure one good organist than the number of good musicians required to make up an orchestra.

THE QUESTION SOLVED

In conclusion let me say that such splendid organizations as supported by the New York Rialto, the Strand, the San Francisco Tivoli and others, are simply wonderful and deserving of the highest credit, but even these are augmented by an organ, and they are not only prohibitively expensive for the average exhibitor but they would be an absolute failure under a daily or semi-weekly change of program.

The modern organ, that wonderful combination of organ tone and orchestral expression—the one-man modern orchestral pipe organ, solves the question. By one-man organ, of course, I do not mean any ordinary claptrap automatic music box that can make a noise—the modern organ as I use the term here is a combination of pipe organ tone and orchestral expression, including piano, percussion and sound effects, all under the control of one musician. These instruments vary in size and can include the instrumentation of the most colossal pipe organ and orchestra, with every conceivable sound effect. This wonderful instrument furnishes the ideal interpretation for the film.

PERSONALS

Harry Patterson Hopkins, late organist at the Audubon Theater, has gone to the Empress, 181st Street, in the same capacity. Mr. Hopkins is planning to give up motion picture work and open a music school. He is not a novice at that work, having for some years been connected with a successful school in Washington, D. C.

J. Van Cleft Cooper, organist at the Rivoli, is a singer of note and also a lecturer on music for the Board of Education.

Signor Ronchi, who was reported out of the Symphony Theater last week, has returned to his duties, alternating with Enrico Leide as conductor of the big orchestra, which is making the Symphony famous.

The New Majestic in Tulsa, Okla., has engaged as its organist E. Choteau Legg, a well known musical figure in the Middle West. Mr. Legg, besides being an accomplished organist, is a composer, having to his credit several popular songs. He will be assisted in the Majestic's musical program by his wife, May Bird Legg.

Prof. Firmin Swinnen, organist at the Rivoli, has received the welcome news that his younger brother, Honore, who was captured by the Germans at Liege during the first week of the war, was included among the prisoners released under the exchange agreement recently put into effect between Germany and France. His brother had reached Switzerland, according to the card received here, and was expected in France any day. Prof. Swinnen and his four brothers are Belgians, and were living in Antwerp when Germany invaded their country.

Herbert Sisson, organist at the Strand, was formerly municipal organist of Cincinnati, and nominally holds that position at the present time. He inaugurated and gave municipal recitals in Music Hall for a number of years.

James Thomas has been demonstrating Wurlitzer Units at the New York warerooms for several weeks, but has decided to take the organ at the Broadway Theater, where the music and orchestra are under the direction of James C. Bradford, whose cue sheets are so well known to all leaders.

Harold Osborn Smith, organist at Mr. Kennedy's Symphony Theater uptown, is one of the musicians who are making good in moving picture houses. He formerly was accompanist to noted opera and concert singers, but found his real forte in playing before the screen and is accomplishing some wonderful work with his elaborate keyboard.

BROADWAY PROGRAMS

THE STRAND

Strand music last week included the *Mignon* overture, Thomas, and the return of Grace Hoffman, the Strand's popular coloratura soprano, who has been away on her honeymoon. She was accorded a warm welcome at her Sunday performance. Oscar Spirescu gave great pleasure to the audience by his fine conducting, and the orchestra also distinguished itself in the feature accompaniment. Ralph Brigham and Herbert Sisson played alternately selections from *Tales of Hoffman* as an organ solo. Musical patrons find the Strand's big auditorium a comfortable place during the warm days for listening to music.

THE RIALTO

Hugo Riesenfeld conducted the *Robespierre* overture last week at the Rialto. This overture is a shade above the mediocre type; a strain of the French anthem is worked in here and there. In selecting compositions to fill the place of the overture on the programs, the motion picture musical directors are sometimes hard put to it to find new stuff. There is much that is too difficult, much that is too easy, and much that is German. The orchestra also played selections from *Oh, Boy.* Arthur Depew played the *Torchlight March*, by Scotson Clark. A new soprano on the Rialto's bill was Lucy Lee Call, who sang exceedingly well the aria from *Puritani, Give Me Back My Hope.* Miss Call is a young Southern singer who recently gave a recital in New York.

THE RIVOLI

The chief orchestral number at this house last week was the overture from *Forza del Destino*, Verdi. This opera is celebrated for a duet between tenor and baritone, made famous by Caruso and Scotti. There is also a soprano solo sung now and then, but as a whole the opera has been shelved. A new and extremely pleasing soprano, Martha Atwood, gave an informal rendition of Squire's *In an Old-Fashioned Town.* She sang this to her own accompaniment and made a quiet, restful picture. Desere La Salle sang the *Marsellaise* to a special setting staged by Manager Rothapfel. Professor Swinnen played Widor's celebrated *Toccato* from the Fifth Symphony.

PROJECTION AND EQUIPMENT

VALUE OF THE REHEARSAL

Suggestion of Mood Worked Out in Lobby —Liberal Use of Flowers Commended

I HAVE several times written of the extreme care with which a feature picture or the news review should be rehearsed before the actual showing to the public. In the large Broadway houses this work is done on Saturday and Sunday mornings, beginning about 9 o'clock. There are houses that have never had such a thing as a rehearsal. They simply cut loose and the audience stands it or gets up and goes home. But that is not the way to succeed in the picture business. If you have only a piano player, it is worth the time to have the pictures run for his benefit. And it is further worth while to pay him enough to get him there to the rehearsal and to have him play the pictures just as he is going to do at the first performance. If there is a printed program the order of that should be followed out, each number coming in the right place. I know houses, and large ones at that, where the program jumps about in quite an unusual manner, and the audience scarcely knows whether to go home or wait for something else to turn up.

NEEDS SUGGESTIVE ATMOSPHERE

As far as possible a big feature picture should be presented in an atmosphere suggesting the mood of the play. Some one thing that dominates the scenes can be worked out in the lobby. The stage at the sides of the screen can be decorated to indicate certain lines in the picture. If the subject is war, as so many are just now, two stacks of arms guarding each side of the stage will give an excellent effect, and in many cases will convey quite a thrill to some of the more timid ones in the audience. From screen to eye is a very important portion of time in a picture house; many things can be done to enhance the value of the picture as it travels from the projection machine to the screen and thence to the eye. Indeed, the study of the stage decoration and small incidentals that may be introduced in a feature that stands out more than usual—these may be the proper study of any up-to-date manager.

PRESENTATION NEEDS STUDY

This study of presenting a play to the audience dates back some years, and one of the best examples of it was when David Belasco had two boys in costume swinging incense out through the aisles just before the curtain went up on "Madam Butterfly." Of course, I suppose someone did it before that, but I didn't see it done. This perfume put the audience into Japan. Now, if your feature has anything to do with India, try to have an Indian travel picture, or at least have some Indian music. If certain flowers come in, as they did in "Cecilia of the Pink Roses," have a picture of flower culture just preceding the feature. There is no doubt that such arrangements bring the screen up to a high standard of value; you get 100 per cent from the work.

RARE FILM CAPTURES FAN

In working out these problems one must have the help of a devoted production manager. In case there is no such thing around the house, then the manager must be one himself. He must cut out his show and make it fit together. I have made it a point to hear what certain picture fans have to say about the way pictures are presented. These persons are not easily pleased, and they often go home disgusted with the whole business. But this cannot be helped always, for no one can give a thrilling show every night; it is impossible. Features are just now running in shoals, like salmon, and all look very much alike. It is the rare film that stirs things up and captures the hardened fan.

I know one regular patron who almost goes crazy when the hideously colored announcements for the next week are thrown on the screen between shows. I, too, detest this practice; and I am doubtful whether it is of any moment. For my own part I would rather have my curiosity aroused by guessing what was coming than by having everything mapped out a week or so in advance. One would have to have a notebook to put these dates down if one wished to keep up with the progress of things. However, there may be many reasons for such doings. But the big houses never announce but one film ahead. The smaller manager will say that it marks the break in his show, but it would be a mighty good thing if this same small manager would wake up and introduce a novelty right at this point in the program, say a singer. He says he never had one, so there is all the more reason for him to try out something new. It will add zest to the business and a few dollars to the payroll, but will pay in the end by bringing in some new patrons. Singing has its own following.

I found the last word in cleanliness the other day while attending a rehearsal in one of the large houses. The manager, right in the middle of a picture, turned to his secretary and said, "Take a note to have the alley scrubbed; I want that as clean as the front of the house." This can be taken as a symbol for the whole business; keep the dark places clean; watch the little things; and don't run questionable films. Tell the truth. Manager Rothapfel of the Rivoli-Rialto has lately issued a circular to his patrons on exactly this question. The most striking thing in this circular is the following: "Occasionally in the past we have erred in our judgment of what constituted a good picture." I suppose there are other managers who could be prevailed upon to acknowledge this same thing, but they don't usually come out and say so in a circular; in fact, they keep their mistakes very dark, and therein they make their greatest mistake. Nobody who ever did anything got away with it without making mistakes. One builds up from experiencing setbacks.

INSTALLATIONS

Lucas Theater Supply Co.

Simplex Projectors installed as follows: Strand Theater, Birmingham, Ala.; Chickasaw Shipbuilding Co., Mobile, Ala.; Southern Textile Exposition, Greenville, S. C.; Aluminum Company of America, Maryville, Tenn.; Stringer and Summerour, Marietta, Ga.; Liberty Theater, Fort McPherson, Ga.

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100 WAYS TO MAKE THEATER PAY

BUSINESS hangs out many danger signals. It always has hung them out. The only difference between business of a hundred years ago and business of to-day in that respect is that more of them are recognized now than before.

That is why a manager should make himself familiar with every detail of his operation. The red flag otherwise may be flapping in his face without his notice.

When a man goes to his physician for diagnosis, the physician examines him for danger signals, and, after the examination is complete, fixes the cause by agreement of the outward signs. The business expert forms his judgment by precisely the same method. That is how he is able to step into the office of a concern with which he never before has been associated and pick out the flaws of the organization.

There are more outlets for cents in a theater than there are for dollars. Question every line of expenditure without being penny wise and pound foolish, and it is a foregone conclusion that the manager will find drains upon his exchequer that may be stopped.

The loss may not be estimated in terms of money alone. There is a certain bad moral effect in a loosely-run business that makes itself felt everywhere in it.

HUMAN INTEREST IN FRAMES

At least one exhibitor has conceived and applied the idea of using photographs other than "stills" for his lobby frames. He has found that most photographs of scenes from plays available at exchanges are meaningless if not actually harmful to business.

He clips photographs of the stars who appear in his attractions from the magazines, has an usher cut them out and mount them on a white ground, and places these in his frames. They all are scenes "off the screen," showing the stars in the sidelines, at home, "on location," and in equally informal views. Thus, a picture showing Charlie Chaplin, Douglas Fairbanks and Mary Pickford in a single group during their Liberty Loan drive, sufficed to indicate in a novel manner that certainly attracted attention, the current, immediately forthcoming and more distant attractions, "A Dog's Life," "Mr. Fix-It," and "M'Liss."

The exhibitor says he has found that nine times out of ten it is the personality of the player that attracts business for a film play, and this method helps the patron to "get acquainted." A development of the idea has been to provide snappy paragraphs as captions for the pictures, and he now finds that most of his patrons stop to look at the frames after the performance on their way out as well as before, coming in.

SO ALL CAN SEE THE SCREEN

The actual work of determining sight lines is done with the architect's drawings before the theater is built, running the imaginary lines from a point at a given height above the remotest seats to the boundaries of the screen itself. The aim should be to establish a clear view of the entire surface of the screen.

In regular, or so-called "speaking" theaters, the effort is to have as many patrons as possible on a level with the line of sight in the stage perspective. In the motion picture the point of sight is the eye of the camera reproduced by the projection machine. In the regular theater this point of sight is commonly estimated as a seat at about the middle of the orchestra floor.

Seats in the balcony and the gallery quite invariably have distorted view, if one is inclined to take the scientific angle for consideration; but this view does not matter seriously if one is there to enjoy the show. From these seats care must be taken that chandeliers, canopies and the like, do not hang in the way.

Interference of heads is reduced about fifty per cent. when the seats of each row are placed directly back of the divisions of the seats in the row ahead. The common method to obtain unobstructed view is to range the rows of seats in tiers high enough for the occupant to look over the heads in front or to raise the screen itself.

(To be continued)

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PICTURE PERSONALS

WILLIAM STOERMER, general sales manager of the American Standard Motion Picture Corporation, has bought an estate in Cortland, Westchester County, and is erecting his permanent residence there. He has named it Stormcrest. It consists of many acres of forest on the slopes of a mountain, from the summit of which are romantic views. It is Mr. Stoermer's intention to have the American Standard directors use his estate and its vicinity as locations.

C. A. BROWNE, for the past two years manager of the Fox Film Corporation's office in Cleveland, has tendered his resignation. His successor has not yet been appointed.

EDDIE FONTAINE, who went to Cleveland several weeks ago from New York to manage the Cleveland Foursquare exchange, has been drafted for service. Joe Horwitz, half owner of the exchange, will appoint a new manager.

H. E. GARNER, who has been traveling out of Akron for the Famous Players-Lasky Company, this week resigned his position to go into the manufacture of rubber heels.

JACK LEVY, who for some time has been connected with the New York exchange of the Fox Film Corporation, has been appointed manager of the Fox exchange in Philadelphia, to succeed George Dembow, who has volunteered for the army. Although Mr. Dembow, who is only twenty-three years old, was in the draft, he did not wait to be called to the colors.

PHIL GOLDSTONE, for years active in the film exchange life of Omaha, Neb., has gone to the Great Lakes Naval Training Station as a navy recruit.

J. W. HICKS, JR., manager of the General exchange at Omaha, Neb., has resigned to accept the managership for Goldwyn at Minneapolis.

JACK McLEAN, former picture star with Metro and Abrahmson, and last seen in "Moral Suicide," has given up the screen to become associated with Chamberlain Brown at the head of his motion picture department.

GRACE HENDERSON has been engaged by World Pictures for an important role in support of June Elvidge in "The Love Wraith," which Travers Vale is directing. With the late Augustin Daly, Grace Henderson made her first appearance on the stage and her name was coupled with Ada Rehan and John Drew in the many noted productions.

ROBERT A. KELLY, for some years booking clerk at the Mutual film exchange, has resigned to take a similar position with the Triangle film exchange under Manager W. J. Pope.

MRS. J. C. RUNG, sales control manager of the Pathe exchange in New Orleans, has resigned to enter Uncle Sam's service as an attache of the medical aid department at the Algiers naval station.

ARTHUR LUCAS, district manager of the Goldwyn Pictures Corporation of Atlanta, is in New Orleans to open a Goldwyn Pictures exchange there.

MRS. J. STUART BLACKTON, who recently returned from California, where she has joined Commodore Blackton during the filming of his series of Paramount features, is now listed with the Women's Motor Corps of America. Having long driven her own car, Mrs. Blackton is particularly fitted for this branch of war work. Just now she is having a session in mechanical practice, taking machines apart and putting them together.

SYDNEY E. ABEL, who has had wide experience as a film salesman, has become identified with the Fox Film Corporation as a special representative. Mr. Abel has been special representative of Select Pictures since the organization of that concern and is one of the best-known film men on Broadway.

JOSEPH B. DIENER is now the manager of the Foursquare office in Cleveland. He has been in the picture business in Cleveland for many years, having been local manager for Bluebird Pictures, and more lately manager of his own exchange, known as the Sterling Film Service, which he will continue.

EDDIE FONTAINE has been drafted, and is now in Detroit, awaiting orders to join his company.

L. J. MYBERG, representing the Shorty Hamilton pictures, was in Cleveland last week. He had just come from Cincinnati, where the distribution of his pictures have been assumed by the Cincinnati unit of the Affiliated Booking Corporation. He is expecting to place their distribution for northern Ohio before leaving for Chicago.

HARRY A. SHAW, of Cincinnati, has accepted a road position with the Parex Film Corporation, and will represent that firm throughout the southern part of Ohio, Kentucky and West Virginia.

LEAH BAIRD was last week informed by Sidney Garrett, of J. Frank Brockliss, Inc., of her good fortune in winning the Beauty and Brains contest conducted by Pictures and Theater, a London motion picture magazine, and the Most Beautiful Picture Girl contest by La Cinema, an Italian photoplay journal. As Miss Baird was unaware of the contests until notified of the blue-ribbon mark, it was a pleasant and agreeable surprise. As competition no doubt included the leading favorites of Europe and America it was quite an honor.

CHAMBERLAIN BROWN has recently placed Mary Boland and Sam B. Hardy with Gerald Bacon, and Willette Kershaw and Gloria Goodman with Maurice Tourneur. He is managing Arthur Ashley, Carl Hyson, Marguerite Snow, Alan Hale and Zoe Barnett for pictures.

GEORGE W. ERDMANN will henceforth represent the Famous Players Film Service in Akron and its environs, handling special productions. This is the territory that used to be covered by Jack Hays, who is now in the service.

MANAGER E. J. SMITH, of the local Universal Exchange, is on an extended motor trip to Buffalo, the Adirondacks and Atlantic City, which will terminate in New York.

SIDNEY E. ABEL has been appointed manager of the Fox branch office in Cleveland, succeeding C. A. Browne, who resigned last week. Abel was formerly executive office representative for Select Pictures.

CHARLES HUTCHINSON has recovered from his recent injury sustained while filming the coming Leah Baird serial. "Hutch" is a prime favorite with all of his co-workers, and during his sojourn in the hospital was beseiged with solicitous expressions.

H. WHITMAN BENNETT, who is in charge of productions for Famous Players-Lasky, and who left New York last week for the West Coast studios of the company, will remain in California for three or four weeks and will consult with Cecil B. De Mille and other western executives on future production plans.

BERNARD RUBIN, formerly booker for Famous Players-Lasky at the Portland, Ore., branch office, is now handling the books for the Seattle Universal office.

JAMES PARRY, who for a year has been booker for the Fox office, is working in the same capacity in Seattle for the Famous Players-Lasky Corporation.

C. J. FEATHERSTONE, pre-Paramount booker for Famous Players-Lasky Corporation, Seattle, Wash., was called in the last draft and has gone into training at the auto chauffeurs' camp in Oakland, Cal. Fellow employees presented him with a wrist watch which he claims is the best in captivity.

F. STONE, shipper for the Seattle branch of Famous Players-Lasky Corporation, has been drafted and now is in training at the non-commissioned officers' training camp at the University of Washington.

GEORGE P. ENDERT, who left the Famous Players-Lasky Seattle branch to manage the local Universal exchange, has been promoted to assistant manager of the Seattle branch of Famous Players-Lasky Corporation, and W. A. Mead, sales manager for the local Fox office, has taken the Universal exchange management.

DOROTHY MAXWELL has taken the position left vacant by Virginia Keltner, recently married, as assistant to the publicity manager of the Seattle branch of Famous Players-Lasky.

TOM J. GERAGHTY has been engaged by Frank Powell to write the continuity for a big feature starring House Peters. The story is a screen adaptation of a novel of the border by Louis Dodge. The Powell-Geraghty story will be "shot" in and around San Antonio, Texas, where Mr. Powell's new studios are located.

CARMEL MYERS, whose work in Bluebird productions has brought her to the front rapidly during the last year, has obtained a short leave of absence from Universal City, and will devote the time in making a tour of the various army cantonments of the South.

PAUL POWELL, former D. W. Griffith director, who made for the Fine Arts trade-mark "The Matrimaniac," "The Wild Girl of the Sierras," "Hell-to-Pay Austin," and others, has been engaged by Bluebird to direct productions at the West Coast studios. Mr. Powell also has written many scenarios, and before entering the films was a feature writer on the Chicago Tribune and Los Angeles Express.

JULES BURNSTEIN, for a long time manager of the Pathe Exchange, has been appointed manager of the Magnet Film Exchange. This exchange controls the rights to the entire W. H. Productions Company's output. F. C. Summer, who has also been associated with Pathe for a number of years, has been appointed assistant to Mr. Burnstein.

ON THE WEST COAST

By CAPT. LESLIE T. PEACOCKE

CHARLIE CHAPLIN STUDIO "CUFF" NOTES.—Beautiful street—Scent of orange blossoms everywhere—Nothing that would indicate a Film Studio—Passed down the street—struck what looked like modern model English village, except that houses were wooden—everything still and gloomy as an English Sabbath morning—asked passer-by to direct me to the home of fun-making—"This is it," he said—"Try that door"—Tried it—entered—discovered young office-lady drinking ice water.

Entered Tom Harrington, Charlie Chaplin's right-hand man—took me in tow to show me the sights—Charlie Chaplin in throes of scenario writing—thinking out warlike "stunts" for "Shoulder Arms," his coming production—James J. Tynan, Publicity Manager for the millionaire funmaker, showed me over the beautiful studio.

Everything in Chaplin-pie order—a grim stillness everywhere—a lusty mockingbird trying hard to enliven the neighborhood—wonderful repertoire—flew from building to building, singing all time—didn't sing same song twice.

Met Al Reeves, Chaplin's old Stage Manager who originally brought him from England in vaudeville act—also met Albert Austin, former "bunkie" of C. C. in England—swapping of old tales delightful—C. C. was not always millionaire—roughed it like the best of them in "dear old England."

Trenches being consolidated by expert workmen for coming production—exact replica of trenches "Over There"—Gas alarms—periscopes—hand grenades—every conceivable dangerous weapon, except custard pies—every indication of terrible battle when things get started—serious air everywhere, as is proper with true Englishmen before big offensive.

Promise of great and heroic deeds to be done in those trenches—couldn't help thinking of other trenches, where this coming production will, no doubt, cause gales of laughter when exported to "Back of the Lines"—humorous side, even to grim war—left soberly impressed—mockingbird still doing his bit—not a discordant note in his repertoire.

LAWRENCE SEMON is directing and featuring himself and pretty Madge Kirby in Vitagraph comedies. Daredevil Bill Hauber, who used to do the alarming stunts in Mack Sennett comedies is now with Lawrence Semon, as a foil to his quaint fun-making.

MADGE KIRBY is still remembered as the golden-haired tot of the old Biograph days, playing with Mary Pickford, Florence Lawrence, et al. She is just as naturally blonde as ever, and almost big enough to attract the attention of boys of draft age.

L-KO KOMEDY KO announces that scenarios don't count for much in making comedies. To illustrate the fact it appears that Alice Howell got walloped by an auto, creating a big "punch." It is claimed that the result will be tremendous comedy. No scenario was needed to make the wallop.

ALBERT PARKER is directing Gloria Swanson in "Shifting Sands," at the Culver City Studios. "Shifting Sands" is from the pen of Charles Dazey, author of Douglas Fairbanks' late success, "Manhattan Madness." Joe King is cast to play opposite Gloria Swanson, and Harvey Clark is cast as the heavy.

MILDRED REARDON, fresh from Zeigfeld's "Follies," accustomed to look fearlessly at the bright lights of the Great White Way, found the powerful lights at the Diando studios somewhat harder to face. She was totally blind for several days, but with careful nursing her orbs are again ready to do damage.

AL McKINNON, who plays the humorous "drunks" in so many of the Mack Sennett comedies, is a strict prohibitionist. You can't judge cigars by the picture on the box.

THERE was an exceptionally high tide at Long Beach last Tuesday. Fatty Arbuckle took his first ocean dip last Tuesday.

EXCLUSIVE society folk of Pasadena turned down Clara Kimball Young's proposal to build a studio in their midst. Hollywood, naturally, is rejoicing, as Pasadena would prove a serious rival if film companies were encouraged to make that town their home.

JANE NOVAK, who plays opposite Charlie Ray in "The Claws of the Hun," is a sister of Eva Novak, the pretty L-Ko star. They are both still in their "teens."

MARIO BRANCHI, the Fox-Sunshine comedian, is a member of the famous Branchi family of pantomimists, and as a child and as a youth played in all the big cities and before all the crowned heads of Europe. He says that crowned heads looked mighty thick and empty to him.

FATTY ARBUCKLE is issuing invitations for a ball at his Long Beach studio. The studio floor is exceedingly solid, with a concrete foundation, so his guests may feel fairly safe if their host should indulge in a waltz; or even a two-step.

MARGARITA FISHER entertained a host of her friends at a Fourth of July celebration, in Santa Barbara, where she is working at the American Film studios. She was an admirable and amiable and very lovely hostess.

MOLLY McCONNELL, wife of Sherwood MacDonald, Balboa's chief director, who directed Jackie Saunders in all her Balboa-Mutual successes, is now playing in Lasky productions and appeared as Charlie Ray's mother in "The Claws of the Hun."

GEORGE FISHER, formerly with Thomas H. Ince and American productions is playing opposite Ruth Stonehouse at Universal City, having taken the position vacated by Kenneth Harlan, who has been called by Director General Uncle Sam to take part in the world-feature, "Over There."

MARY PICKFORD is taking a well earned vacation. Joy amongst the sad sea waves.

WILLIAM RUSSELL and his charming wife, Charlotte Burton, have settled their marital differences amicably before a judge, handsome Bill stipulating to allow her $350 a month for separate maintenance. His wife also secured his automobile.

NELL SHIPMAN gave an all-kinds-refreshment and bathing party at her new Santa Monica home on Fourth of July. Reported "present and correct" were Cutler Browne, Bill and Mrs. Colvin, Francis Ford, William Russell, Mabel Condon, Joseph Montrose, Grace Travers, Captain and Mrs. Leslie Peacocke, Mrs. Martha Curl, Betty Oliver, Ernest and Barry Shipman, and some 200 others; the house-warming culminating in a blaze of firecrackers. No casualties or headaches.

DOUGLAS GERRARD, the handsome Universal director, has joined the Hollywood officers' training school, and is being drilled by Eddie Laemmle, nephew of Carl Laemmle, in the various intricate military drills being evolved by the Hollywood training school to scare the daylights out of the Kaiser.

STAN LAUREL, who formerly played in Fred Karno productions with Charlie Chaplin in England, is being directed in his fifth film comedy by Hal Roach, director-general of Rolin-Pathe. Frank Terry, the well-known pantomime artist, is supporting Stan Laurel, and Marie Mosquini, the "vamp-eyed" little beauty, is playing the girl leads.

BLANCHE PAYSON, the Junoesque six-foot maiden who used to play the female cop in Mack Sennett comedies, has joined the Vitagraph forces.

CLAIRE McDOWELL, of stage fame, is playing the mother role in George D. Baker's film adaptation of the play, "The Return of Mary," being directed at the Metro studios by Wilfred Lucas.

PRISCILLA DEAN'S next Bluebird starring vehicle is "The Magnificent Jacala," written by Louise Winter, from her novelette that was published in Parisienne Magazine.

HAROLD LLOYD, the Pathe-Rolin comedy star, is studying French, with the view of joining the Navy. He says it will come in useful for the Kaiser-hunt.

MARY MacLAREN is at work on her third Universal feature, "The Vanity Pool," an idealistic story by Nalbro Bartley, that was published in Young's Magazine.

BEBE DANIELS, the Rolin-Pathe favorite, was contestant for the prize in the bathing suit contest held at Seal Beach, July 14. She appeared in it herself. It is very beautiful; but not intended for the water. Mildred Reardon, Marie Mosquini, Estelle Harrison and Golda Madden, the other Rolin beauties, were also prize hunters. The judge—a happy man was he!

ALICE HOWELL was preparing for a scene the other day on the L-KO lot, in which she was to precede a Ford through a break-away set, but the driver took the wrong cue and before Miss Howell had a chance to run she was caught and knocked down. However, she escaped without injuries, and played the scene as though it had been rehearsed, making it a much more successful scene than had been "planned." Mr. Reiss, the camera man, kept on turning as if all were lovely.

G. M. ANDERSON (Broncho Billy), is hard at work in his Glendale studio making a stirring revival series of his former famous productions. G. M. looks as young and virile and is as fearless a rider as ever. He claims to be able to hold as many million armed men at bay with two guns as can William S. Hart.

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Featured with "FANCY FREE" Management Lee & J. J. Shubert

LAURA HAMILTON
"THE RAINBOW GIRL" MANAGEMENT KLAW & ERLANGER

THEATRICAL REPORTS

CHICAGO—Arena Polar Grove: "Hours of Frolic."

Cohan's Grand: "Patsy on the Wing" (3d week).

Cort: Marie Cahill in "Just Around the Corner" (8th week).

Colonial: D. W. Griffith's "Hearts of the World" (14th week).

Garrick: "Odds and Ends" (11th week).

Majestic: Vaudeville.

McVicker's: Vaudeville.

Palace: "Doing Our Bit," still doing well (11th week).

Powers': May Robson in "A Little Bit Old Fashioned" (7th week).

Rialto: Vaudeville.

Wilson Avenue: Stock company.

Woods: "Friendly Enemies" (21st week).

The Majestic bill, week ending July 21, features Emily Ann Wellman and Jack Morris in a war drama entitled "Where Things Happen"; Martha Hamilton and company in "The Volunteers"; Ward Brothers, Misses Black and White, Bernard and Termini, Francois and Partner, and Bert Swar.

The Rialto has as its headliner for the week "The Royal Uyena Japs." The Four Rennees are also on the bill, as well as a sketch called "The Girl at the Cigar Stand." The remainder of the program includes Gardner's Maniacs, Harry Fisher and company, Fred Rogers, The Brittons, Lotta and Canfield and Cohan.

McVicker's offers as the headliner "Help, Police," a miniature musical comedy. The sketch for the week is provided by Detective Keene. The remainder of the bill includes Dorothy Roye, P. George, Whittier's Barefoot Boy, Follis Sisters and LeRoy, Fox and Ingraham and Minetti and Sidelli.

Jack Mooney, until recently business manager at Powers Theater, joined the colors June 24 and is now at Camp Gordon, Atlanta, Ga.

The Playshop Players presented their final bill of the season at the new summer Philistine Theater on the north end of the grounds belonging to the Edgewater Beach Hotel. "The Bride," by Lillian Bell; "No Sabe," by Elisha Cook, and "The Warrior's Husband," a farce, by Captain Julian F. Thompson. This is the tenth bill of the organization and completed its first year of service.

LOS ANGELES—Colonel Charles E. Bray, manager of the Los Angeles Orpheum, has returned from New York, and is enthusiastic over future Orpheum bookings, not least of which is the coming visit of Sarah Bernhardt.

Harry Corson Clarke has breezed into Los Angeles from India, having made a successful tour of the Orient with his repertoire company. He is looking over the local theatrical field, to decide whether to enter the film game or install a stock company to present the best up-to-the-minute plays at popular prices. He would do well to hunt up his birth certificate, because he looks to be within the "draft age." Let us see; how long ago was it since Charlie Hoyt ——?

Jack Lait's play, "One of Us," is to undergo an operation. The third act is to be ruthlessly removed and another one substituted. The first act was certainly a knockout, and the second act a good second; but the third act might have been written by a baby in arms. If Jack Lait can bring his new third act up to the former two he will have a mighty big piece of property. It is a play that would cause our grandmothers to hurry for shelter, but "tempora mutanter et nos mutamer in illis," which, being loosely translated means, we have given up "Punch," and are taking in "Life."

Lucille Cavanagh, in her inimitable dancing act at the Orpheum, is creating a furore at that house. Heading an excellent bill, comprising, among others, Gardner and Hartman, Barry and Layton, Paul Gordon and Ame Rica, De Haven and Parker and Frances Dougherty. Miss Cavanagh has been voted the most beautiful dancer that has graced the local boards in many years.

Singer's Midgets are playing a welcome return engagement at Pantages, and Manager Carl Walker is pleasing his patrons further with Guy Woodward and company, Donovan and Lee, Alexander Bros. and Evelyn, Alexandria, and La Folette Trio.

Wilton Lackaye was indefatigable in efforts for the Red Cross while fulfilling his Orpheum engagement here last week. Between performances he attended "Teas" of every description, giving recitations and humorous stories and raffling off hats and cats at prices that no milliner or feline fancier would dare to conceive.

American Film Co. Productions to Be Sold Direct—Through Pathé Exchanges

WISH TO ANNOUNCE the consummation of arrangements for the handling of future American Film Company productions through the thirty Pathé exchanges in the United States.

These attractions will be sold direct by American Film Company representatives and include subjects starring Mary Miles Minter and Margarita Fisher and the William Russell Productions.

They will be stories by prominent authors directed by Edward Sloman, Henry King and Lloyd Ingraham. Each production will be ready for the exhibitor's inspection sixty days in advance of its first booking.

Effective Monday, July 22nd, personal representatives of the American Film Company, Inc. will be established in each Pathé exchange, prepared to meet exhibitors, arrange pre-views of the subjects and receive applications for booking.

All exhibitors, including managers of first run houses, managers of circuits, and booking associations are invited to communicate with American Film Company representatives or Pathé exchanges at once regarding these *new and greater* subjects.

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STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

101

Stage Personals

GRACE CARLYLE, who appeared in "Blind Youth" at the Thirty-ninth Street Theater last season, has been engaged by the Shuberts, to be leading woman in "The Blue Pearl," with George Nash, which will be seen at the Longacre Theater on Aug. 5.

GARRY McGARRY, who has spent much time as a member of the T. Daniel Frawley company in its tours of Australasia, has returned to Buffalo from the Orient in fulfillment of a pledge given to the local Draft Board there with which he was registered, and is ready to take his place in the army when needed. Mr. McGarry said the number of slackers and draft dodgers in the Orient was disgusting.

FRANK FARRINGTON will appear in "Head Over Heels" with Mitzi Hajos on her return to New York next month. He will have the part of an English butler.

ROBERT EDEN, former lead in "Very Good Eddie," is in the service and is at Camp Hancock, Georgia. Those who write him should address letters: "Robert Eden (Guthrie), Training Co. 13, Main Training Dept., Camp Hancock, Georgia."

ROY GORDON has been engaged by A. H. Woods to play the leading male role in "Eyes of Youth."

GEORGE NASH has been engaged for a prominent role in "The Blue Pearl," which the Shuberts are soon to produce in this city.

CHARLES LAITE and Carl Anthony are to have parts in "Allegiance," to be presented next month at the Maxine Elliott Theater by William Faversham and Maxine Elliott.

THOMAS ALLEN LEE has been accepted as a secretary in cantonment work by the Knights of Columbus.

GEORGE HAYES, who will play an important role in William Faversham and Maxine Elliott's production of the Prince and Princess Troubetzkoy's play, "Allegiance," has been honorably discharged from the Overseas Training Company of Toronto, where he served for one year. Mr. Hayes last appeared in New York with Sir Herbert Beerbohm-Tree.

FRANCES CAMERON has been engaged by Arthur Hammerstein for the cast of "Sometime," the musical play by Young and Friml which will be the first of his season's productions.

MARIE FLYNN, whose last New York appearance was at the Casino in the prima donna role in "You're in Love," has signed a contract to appear under the exclusive management of E. A. Weil for three years. She will create the principal role in a new musical play now in course of adaptation and which is scheduled for local presentation in September.

TICKETS
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DATES AHEAD

DRAMATIC

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.

FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.

GETTING Together: N.Y.C., March 18—indef.

MAN Who Stayed at Home: N.Y.C., April 3—indef.

SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.

TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.

WANDERER, The: Tacoma, Wash., Aug. 1-6.

TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—indef.

OPERA AND MUSIC

GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.

HITCHY Koo, 1918 (Raymond Hitchcock): N.Y.C. June 6, 1918—indef.

KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.

OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.

RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.

ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.

ZIEGFELD Follies (F. Ziegfeld, Jr.): N.Y.C. June 18, 1918—indef.

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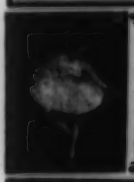

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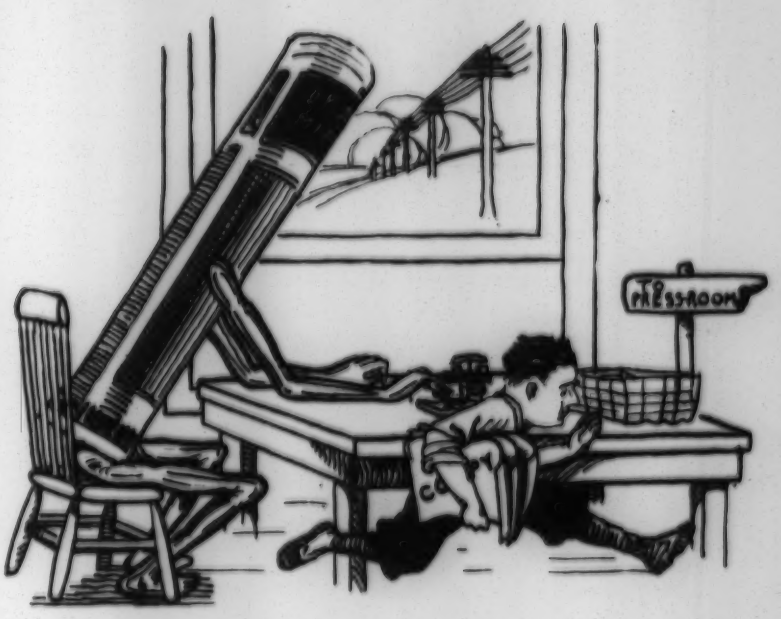

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